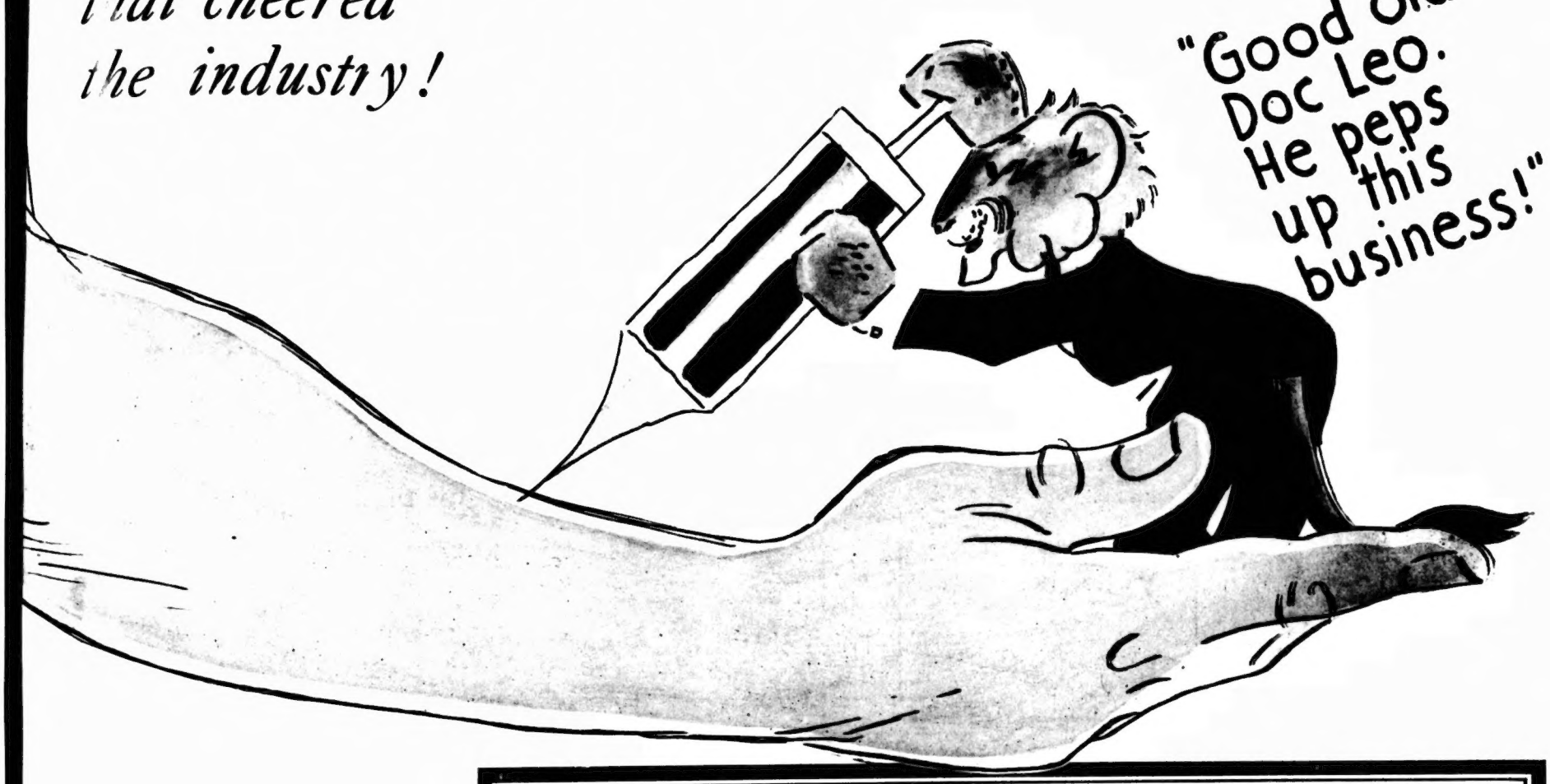
Kine WEEKLY

The CONFERENCE and After

Pages 6 and 8.

THE SHOT IN THE ARM

that cheered the industry!



Merrily the Parade of M-G-M hits continues—Five in one week—and here's the reaction:

GABRIEL OVER THE WHITE HOUSE

"A second, but even greater picture than 'The Birth of a Nation.' A profoundly moving film that holds us every inch."—ALL FILMS REVIEW.

"Outstanding attraction. There is a ready-made public waiting to see it. The plot never falters. A novel talkie . . . refreshing entertainment."—DAILY FILM RENTER.

"Impressive entertainment which deserves to be widely shown."—CINEMA.

PEG O' MY HEART

"First-rate picture entertainment. Marion Davies' sparkling performance the high-light of a film which cannot fail to be big box-office. Tip-top box-office stuff throughout."—DAILY FILM RENTER.

"Safe proposition for popular showmen, with obvious title pull."—CINEMA.

"Film makes a definite appeal to all classes and represents an excellent general and star booking. Marion Davies is perfectly cast."—KINEMATOGRAPH WEEKLY.

ACCIDENTS WANTED

"Fast-moving, ingenious and vastly amusing story. Sure-fire entertainment for any type of patron."—DAILY FILM RENTER.

"Sparkling story . . . brilliant characterisation . . . breezy development. Touches of pleasant romance and slick drama. Dexterous direction, poignant appeal. Excellent popular entertainment."—CINEMA.

RASPUTIN—THE MAD MONK

"Holds one spellbound by its realism and by its sincerity."—ALL FILMS REVIEW.

"A talkie designed for the box-office. Its vast dramatic sweep seems likely to make a direct appeal to all types of audience."—DAILY FILM RENTER.

"Box-office for showmen. Here is absorbing entertainment."—CINEMA.

"The production is immense . . . an attractive booking for any hall."—IMPARTIAL FILM REPORT.

WHEN LADIES MEET

"Rachel Crothers' play provides excellent entertainment. Thoroughly up-to-date in theme and treatment. Should achieve instantaneous success."—CINEMA.

"M-G-M. have done a brilliant picture . . . the film is a grand effort—the sort of thing in which producers, directors and players will be proud of having had a share. As good as M-G-M. productions can be."—DAILY FILM RENTER.

TRUTH IN ADVERTISING!

TO PRODUCERS OF BRITISH PICTURES

BRITISH EMPIRE FILMS, LTD.,

Australia's Leading British Film House, are the only distributors of British Pictures in Australia permanently affiliated with a British Circuit of Theatres throughout the Commonwealth. Through its associate company, General Theatres Corporation, Ltd., of which its shareholders own one-half, it has a five years' agreement for the placing of British Film in the following Theatres:—

Sydney.
State. Lyceum.
Plaza. Mayfair.

Brisbane.
Wintergarden.

Hobart.
Prince of Wales.

Newcastle.
Victoria.

Perth.
Prince of Wales.

Melbourne.
Mayfair. Majestic.
Plaza. De Luxe.

Launceston.
Princess.

Adelaide.
West's. Majestic.

And all other Theatres controlled by General Theatres Corporation of Australasia, Ltd., throughout the Commonwealth, as well as Theatre affiliations throughout New Zealand.

As there is only one Independent British Theatre in Australia, British Distributors doing business with British Empire Films are assured of regular releases upon the most favoured terms and conditions.

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Film House,
Wellington Street,
Perth W. Australia.

Brisbane:
169, Elizabeth Street
Brisbane,
Queensland.

Hobart:
48, Melville Street,
Hobart.
Tasmania.

Adelaide:
West's Theatre Buildings,
Hindley Street,
Adelaide, S. Australia.

Auckland, N.Z.:
129, Albert Street,
Auckland,
New Zealand.

BRITISH EMPIRE FILMS, LTD.

Contrasts in Film Production
Page 4

Kinematograph WEEKLY
No. 1367 Thursday, June 29, 1933 Vol. 196

No Tax Relief in Free State
Page 31

A. E. ABRAHAMS TO RUN PAVILION AS KINEMA

IT is understood that after the completion of an extensive scheme of reconstruction, the London Pavilion may be opened by A. E. Abrahams as a West End pre-release house. Other kinema developments is the conversion by Victor Sheridan of the East Ham Palace into a kinema. A new circuit is also being formed in Lancashire by Stanley Grimshaw

£70,000 Interior Reconstruction

DIRECTLY upon the conclusion of the present season of non-stop variety, the Pavilion will be taken over by the builders for interior alterations, plans for which, prepared by Frank Matcham and Co., 62, Oxford Street, W.1, have already been passed by the L.C.C. These include the gutting of practically the whole of the interior, which will be reconstructed in accordance with modern kinema practice, involving the introduction of a kinema circle. The work will add very considerably to the seating capacity of the house, and will cost something in the neighbourhood of £70,000.

The *Kine.* learns that it is not the intention of Mr. Abrahams to lease the Pavilion, which will be conducted by D. A. Abrahams along West End lines.

MUSIC-HALL AS KINEMA

Another London music-hall is to be converted into a modern kinema. This is the East Ham Palace of Varieties, which has been acquired by Metropolitan and Provincial Cinematograph Theatres, Ltd.

It is the intention of Victor Sheridan, managing director of the new proprietors, to close the hall at the end of this week, and work on the conversion will start immediately. Plans have been prepared for the entire reconstruction and reseating.

The East Ham Palace was opened in 1905 and is one of the last music-halls remaining in the East End.

BOSCOMBE DEAL

The Boscombe Astoria has been taken over by Lou Morris, who has become the new proprietor of the concern.

A super, with seats for 1,500 people, the Astoria was opened last November and has been operated since that date by Astoria, Boscombe, Ltd., from whom the property was acquired by Mr. Morris.

CIRCUIT BUILDING IN LANCS.

Stanley Grimshaw, who has been connected with the kinema Trade for over ten years, and is the proprietor of the Westminster Advertising Co., of Southport, is engaged in circuit building in South-west Lancashire. He is director and general manager of the Carlton (Orrell Park, Liverpool), the Queen's (Ellesmere); the Don (Southport), and the Glynn and Empire (Wrexham). He is extending his interests rapidly and, in association with a well-known Liverpool circuit, is at present negotiating for a number of theatres.

The Westminster Advertising Company, of Southport, of which he is a principal, makes a speciality of slides, films, curtains and programmes for use in picture theatres.

G.-B. CHIEF

PLEASED WITH U.S.A. RECEPTION

Interviewed by the New York correspondent of the *Kine.* shortly before leaving New York for Hollywood, Maurice Ostrer expressed his great pleasure at the reception given to Gaumont-British pictures in America.

He hoped, he said, that the pictures of his company would find an expanding market in the United States.

Mr. Ostrer will remain in Hollywood for a few weeks and will leave America for England in about five weeks' time.

"AS THE DEVIL COMMANDS"

BANNED AT BRISTOL

The Bristol magistrates, after viewing, "As the Devil Commands," which was to have been shown at the New Palace on Monday, decided that the film should not be shown in the city.

"As the Devil Commands" was described in the *Kine.* review as "an ingenious story of a calculated plan to perpetrate a perfect crime."

F.B.I. Sensation

B.I.P. and B.I.F. Resign From Film Group

NEWS leaked out on Monday that British International Pictures and British International Films had resigned from the Film Group of the Federation of British Industries.

No statement has been issued by these companies regarding their resignation.

B.I.P. was represented on the F.B.I. by John Maxwell, and B.I.F. by H. Bruce Woolfe.

The news of the resignation comes on the eve of the proposed World Economic Conference Film Gala, to which, it is understood, neither B.I.P. nor B.I.F. are submitting films for screening.

An announcement regarding the gala will be made in the course of the next few days.

MINISTER REFUSES PLEA FOR TRADE CHARITIES

Unwilling to Urge C.T.B.F. Claim

In the House of Commons on Monday, J. R. Remer asked the Home Secretary if he was prepared to issue a circular to the local authorities concerned as to the desirability of allocating some proportion of the charity allocations under the Sunday Entertainments Act to the Cinematograph Trade Benevolent Fund, as was done by the London County Council and two other county boroughs.

Sir John Gilmour said he was not. He could not undertake to make any suggestion to local authorities as to the manner in which they should exercise the discretion vested in them by Parliament in this matter.

MARGATE EFFORT

IN AID OF TRADE FUNDS

Many well-known Trade personalities and American and British film stars were present at the Kinema Carnival and Ball at the Dreamland Dance Hall, Margate, on Tuesday night, in aid of the Cinematograph Trade Benevolent Fund. Among the stars were Thelma Todd, Donald Calthrop and Bebe Daniels and Ben Lyon, who made the journey by air. The Mayor and Mayoress of Margate were other distinguished patrons.

The event was a brilliant success financially and socially, and for this considerable credit is due to the exhibitors of Kent, who sold tickets and who gave such valuable assistance to the C.T.B.F. Numerous competitions were run and prizes for these were given by Kentish kinema proprietors.

This function is one of a number that are being arranged by the C.T.B.F. for the summer months, in order to counteract the serious falling off of revenue caused by the anomalies of the conditions of Sunday opening, and the difficulty of securing for the fund any part of the profits from seventh-day performances.

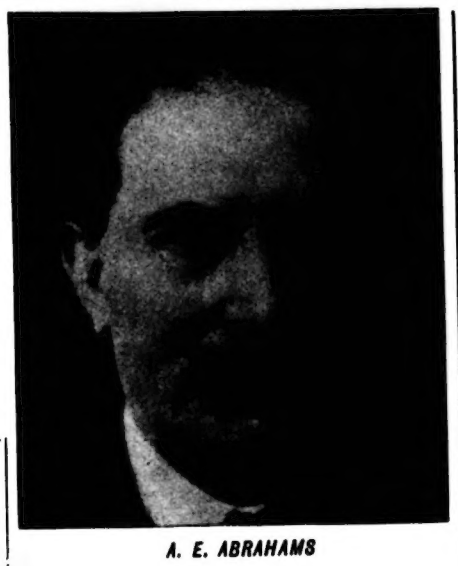
DICKIE AGER'S RECOVERY

All sections of the Trade will be extremely relieved to hear that Dickie Ager, the very popular First National salesman, whose recent serious accident gave rise to such widespread anxiety, has now definitely turned the corner and is on the road to recovery. Although his condition inevitably still gives rise to much concern and his progress is slow, it is felt that he will soon be in a position to be taken away for a spell to the seaside, about the end of July.

BRYSON'S COLOUR-FILM ENTERPRISE

After a long period, during which very little has been heard of the process, British Polychromide comes once again into prominence with the news that it will form the basis of the product of British Publicity Talking Pictures.

James V. Bryson is associated with the venture, and plans include new studios at Elstree.



A. E. ABRAHAMS

MANCHESTER ATTACK ON MODEL CONDITIONS

"H.O. INVASION OF FUNDAMENTAL RIGHTS"

Edward Cheshire, a member of the Manchester C.E.A., writes to one of the Liverpool newspapers to attack the Home Secretary's "model conditions."

He says they bear "every mark of humiliation, inanition and fatigue, and should arouse caustic criticism, chiefly because, under the artful use of alluring expression, it represents a catalogue of evils invading our fundamental rights and liberties."

Protecting "Weaklings"

"The suggestion," he says, "is that children under 16 years shall not see kinema films which have been passed by the Censor as suitable for adults, unless accompanied by parents or bona-fide guardians. Because Parliament is bereft of the ability to devise laws which will operate only on those weaklings whom they affect to reach, legislators mistakingly imagine they are entitled to deprive by law everyone else of their freedom.

"These 'model conditions' are an example of how the subnormal members of the community are protected and coddled at the expense of the normal members.

Restraint of Knowledge

"Amongst insupportable dogmas of these self-willed Puritans of the Home Department and the magisterial bench is that they assume youths are shocked at what they call 'horrifying films,' which is a matter of taste, fancy and opinion. Preventing youths from developing their reasoning powers by seeing and judging films is an undoubted way of preserving their ignorance, as distinct from innocence, which latter virtue arises from the restraints of knowledge.

"These fatuous 'model conditions' which would elevate people despite themselves, really do not elevate them. People can only be lifted up by their own energy and capacity."

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NEW CONTROL OF CANADIAN THEATRES

NATHANSON'S POLICY

From Our Own Correspondent

SPECULATION is rife in Canada regarding the policy of the Famous Players Corporation now that N. L. Nathanson is back in full control. Immediately after his election as president of the Canadian theatre chain the company swung into renewed action, and there were expressions of new confidence from Press and public.

Nathanson was quick to announce that control of Famous Players Canadian Corporation had been brought back to Canada but that there had been no stock purchase from the trustees of Paramount-Publix to bring about this move. Further, he made it plain that Canadian shareholders who had exchanged their stock for Paramount certificates in a deal which he had always opposed would be given a break in the form of an opportunity to invest in the Canadian company. There was also the hint that the circuit would be re-Canadianised and that the slogan "100 per cent. Canadian" would be revived.

"Nate" stepped out four years ago when he fell out with Adolph Zukor of New York and I. W. Killam of Montreal over his proposed sale to Gaumont-British at an indicated price of $85 per common share. After months of negotiation and many rumours, he is back as president, Killam is out, Zukor is chairman of the board of directors, which is a newly created post, and various "Nathanson men" surround the new president. One of those who have returned to the board is Hon. W. D. Ross of Toronto, former Lieutenant-Governor of Ontario, who resigned when Nathanson quit the post of managing director in 1929.

Sir Herbert Holt of Montreal, Canada's financial giant, was formerly associated with Nathanson, and now Major Andrew P. Holt, his son, is a new Famous Players director. Major Holt spends much time in London, England, and is said to be financially interested in Gaumont-British. Incidentally, Nathanson heads Regal Films, Ltd., Toronto, Canadian distributor of Metro, Gaumont and other films. Therefore, Famous Players and Gaumont again are linked through directing personnel, and the claim is made that the two companies will be more strongly allied in the days to come. At the very least, it looks like an assured Canadian market for Gaumont productions.

Other directors are F. B. McCurdy, of Halifax, Victor Ross of Toronto, T. J. Bragg, formerly secretary-treasurer of Famous Players, and J. J. Fitzgibbons, a product of the United States, who first took charge of theatre operations for the company and is now a director. Sir William Wiseman, of New York, who acted with Nathanson in recent negotiations, is back as a director with Adolph Zukor. Another director is R. W. Bolstad, of Toronto, formerly comptroller.

DEATH OF HAROLD LIPSON

RENTING AND EXHIBITING INTERESTS

It is a matter of deep regret to have to record the death in London of Harold Lipson, who was well known on both the renting and exhibiting side of the Industry.

His renting activities began with his joining Goldwyn's in 1919 as manager of the Lancashire Branch. Later, he became manager for the North of England. Following a short period with W. and F. as district supervisor, he joined Producers' Distributing Co., Ltd., in 1924 as sales manager, continuing until 1928, when he became associated with Sir Walter Gibbons and F. Szarvasy in the General Theatres Corporation. He retired from that organisation when it was taken over by the Gaumont group.

Harold Lipson was at one time a director of the Trocadero and Rialto kinemas in Liverpool. When circuit building was at its height, he acquired an option on a number of Liverpool kinemas and then sold the entire option to the British-Gaumont Company. He was stated to have made £60,000 on the deal. He was a brother-in-law of Alfred Levy, of the Scala Kinema, Liverpool.

A

EDINBURGH CASTLE AS BACKGROUND FOR OFFICIAL

WIDENING THE APPEAL OF THE KINEMA

Value of the Film Institute

SIR CHARLES CLELAND'S PAPER

AN outline of the functions of the proposed Film Institute was given by Sir Charles Cleland, in his paper on "The Value of the Film Institute to the Public and to the Trade," which opened the Conference proceedings on Thursday morning

Sir Charles observed that that occasion was the outward sign of a most valuable and encouraging contact which has arisen between the educational and the film worlds during the past eighteen months.

The representatives of education who sat upon the Commission on Education and Cultural Films and who produced the Report on "The Film in National Life" last year, set out to look at the problem not from the destructively critical or censorial angle but from the sympathetic and creative angle.

In the course of their inquiries they as educators had themselves learnt much. They had discovered that it is no use dealing with this subject on narrow, pedagogic or old-fashioned lines. Being primarily a vehicle of entertainment, it cannot be turned by teachers or educators into a medium of instruction without regard to its entertainment character.

For Education

It is certain that the film will, and indeed is beginning to, be used regularly in the classroom and lectureroom. But exactly what size of film, whether sound or silent, and projected through what kind of apparatus and under what conditions, is not yet fully explored. In this field of the instructional film they had been faced with what has been termed a "vicious circle," that is, that teachers and education authorities do not see their way to equip schools and introduce regularly into the curriculum the teaching film because there is at present a totally inadequate supply of such films of the quality required; whilst on the other hand business enterprise is naturally reluctant to risk capital in meeting the peculiar needs of educational institutions until the market is more assured.

There was only one way to break through the circle. The parties must get together and schemes must be slowly worked out for *simultaneously* developing production and assuring a market for the product. The desire to do this is one of the motives which underlies the creation of the new British Film Institute. To get projectors established in schools and teaching films used as a supplementary aid in classwork would be an achievement which would lead to the employment of more British labour and the remuneration of more British capital, as well as the improvement and modernisation of our educational methods.

Indirect Education

The film, however, had an educational significance far wider than the work of direct teaching. The masses of people who go to the picture house with no other thought than to be amused, unconsciously derive from it new ideas, new standards of value in life, and a new artistic outlook. The film also exercises an internationalising influence by giving them contact with other countries and civilisations. At every point the picture house unconsciously exerts an *indirect* educational influence upon its patrons. Now they believed that this influence is and can be for the general good of the community, and they were anxious to help it forward unobtrusively.

Is this material which exercises an indirectly educational influence to be produced and used in a haphazard manner? Would it not be an excellent thing if our new British Film Institute could exercise a guiding and stimulating influence, advising where called upon and classifying this huge output according to its educational and cultural usefulness?

There are many bodies, ranging from Government Departments and Universities down to humble village institutes and clubs, to whom this kind of assistance would be invaluable, enabling them for the first time to include the film as a serious and permanent factor in the carrying out of whatever work they are engaged upon.

Another field of promising activity for the Film Institute is the building up of local contacts all over the country between the managers of picture houses or those who book films for their programmes on the one hand, and representatives of the filmgoers' tastes on the other.

It was no exaggeration to say that as soon as the British Film Institute is ready to commence operations in earnest it will be faced with a mountain of inquiries and suggestions for valuable work.

Records

Take a single instance: the desirability of preserving from loss or disappearance copies of films which will have a permanent documentary value for posterity. One of their hopes is that the new British Film Institute will be able to commence the work of establishing a national repository of films of permanent value, something which may eventually be as important in its own way as the great British Museum itself.

The work of cataloguing cultural films and of perhaps undertaking some system of certification of their educational value, the undertaking of research, the lending of help and advice to film societies concerning the source and supply of special films—these are a few examples of the functions which the new body proposed to undertake.

The Film Institute, Sir Charles protested, did not want to teach the Trade its own business, still less to interfere in such controversial questions as the film censorship. The new organisation should occupy itself with opening up new fields rather than trying to till those which somebody else has already oultivated.

The basis of the scheme is a tripartite partnership between education, the film Industry and the general public.

It will be among the first tasks, he anticipated, of the Governing Committee of the Institute to create a membership which will be open both to individuals and to organisations interested in this new movement.

The coming into being of the Film Institute will give a lead to a large volume of hitherto incoherent and unorganised filmgoing opinion; that it will increase the general number of persons visiting the kinema and raise the standard of appreciation of films; that it will thereby heighten the prestige of the film in general and of the British film in particular; and that it will be the means of helping the British film to play an ever larger part in the development of the culture of the Empire.

TRIBUTE TO SCOTS' HOSPITALITY

R. E. RICHARDS said that it was his privilege to propose a vote of thanks to the following:—

To the Lord Provost, who had gone out of his way to give them a happy time, and also to Bailie Henderson. Thanks were due to the Scottish branch and Mr. Ormiston. They had expected much, and their expectations had been realised. Thanks were also due to J. Houston, A. S. Albin, G. Salmon, Paul Kimberley, C. Hartley-Davis, W. R. Fuller, Mr. Brown, and Miss Edwards, to Alex. King and to James Welsh.

Sir CHARLES CLELAND, who explained the functions of the Film Institute

Churches and the Trade

Famous Cleric Appeals for Closer Co-operation

PRURIENT-MINDED CRITICS

Dr. J. H. MILLER

INTRODUCING Dr. J. Harry Miller, the President observed that this was the first time a clergyman had addressed such an audience. Exhibitors did not resent constructive criticism. It helped them. He was convinced that Mr. Miller's paper would be worth listening to, and would certainly cause some discussion

The Rev. J. Harry Miller, the title of whose paper was "My Impressions of the Kinema," is a former Moderator of the Church of Scotland. He was the chairman of a Scottish Committee which drew up a report on the kinema in education, and to that fact he attributed his presence at the Conference.

He quoted from the report a statement that the influence of the kinema upon the youthful mind was not as injurious as it was sometimes represented to be, and that the youth of this generation which had grown up under the influence of the kinema was better than the youth of an earlier generation when there were no such entertainments.

The kinema, said Dr. Miller, exercised a terrible power over youth in the formative years of its life, and this made the responsibility of those in the Trade a serious one.

Education and Recreation

Turning to the value of the kinema in education, he considered the problem of pleasing popular taste regardless of whether that taste was high or low. To yield to the temptation of pandering to popular taste to draw crowds was the betrayal of a great trust. Popular taste required guidance and education.

But the kinema must be thought of as recreation no less than as education. Amusement was imperative to counteract the strain of modern life, but many regarded with grave misgiving the tendency to amusements which are not clean, wholesome and pure. The film Industry should definitely refuse those pictures which depend for their attraction on lustful and carnally sexual suggestions.

Dangers of Passivity

One of the dangers of the kinema and theatre was that they were passive entertainment. This was good for older people but dangerous for youth, whose natural recreation was active: this was seen by the way young people after a day's work were ready to dance night after night well into the hours of the morning. In a climate like our own it was difficult to have wholesome *active* amusements for a whole community.

East's View of West

Among illiterate peoples in India and elsewhere, the pictures came with their presentation of Western life. He would plead, said Dr. Miller, for a higher level of persistent presentation of the life of Western civilised peoples. This was a point where the American film as a whole failed. He desired a better presentation, not only to maintain the respect of these masses for Western civilisation, but because there is a noble and worthy side of our civilisation which ought to be presented to them.

What May Be Done?

The question was: What could be done? There was the negative side—that of censorship, which would control and cut out the unworthy. He did not consider the present "A" and "U" certification satisfactory, and local control needed wise arranging.

On the positive side, the note was co-operation. Co-operation with wise and far-seeing men and women with an advisory board in every town.

The Path of the Future

Dr. Miller concluded: I want to see this mighty instrument for good set to its high purpose. I know that some may smile and scorn my plea—lovers of money rather than of men will not share this high ideal. They have their reward. And I don't envy them. You are not of these. To make money and spoil men is not a task worthy of a man. To make men—strong, clean, noble in thought and act—is the highest joy and aim of men. The kinema is a powerful instrument for this purpose. If you have courage and vision, you need not wait for the encouragement of law. Go ahead now. The risk is possibly great—the result is worth the risk.

I am an idealist, and I have lived long enough to see many of my dreams come true. This day one more dream shines before me. It is in your hands to bring it to realisation. This is the shaming of the "low" film by the high—of the defiling by the clean, of the prurient by the pure, clean fun of comedy. Will you dare it? Or are you *afraid*?

I sadly confess how many of us fail to "back up" the finer pictures. But I honestly and firmly believe that, if we could get together, not as critics in the usual sense of the term, but as co-operators in the adventure of showing what the British film can be—the result would be a *gain* all round—not in profits any more than in profitableness.

Mr. WELSH said that Mr. Miller's address was an inspiration, and he should like to compliment on it.

Major A. O. ELLIS (Devon and Cornwall) opened the discussion. He said that criticisms of a film depended on the mind of the picturegoer.

Too many critics went to see a picture to try to read innuendoes into it. Even in a clean picture an evil mind could read evil things.

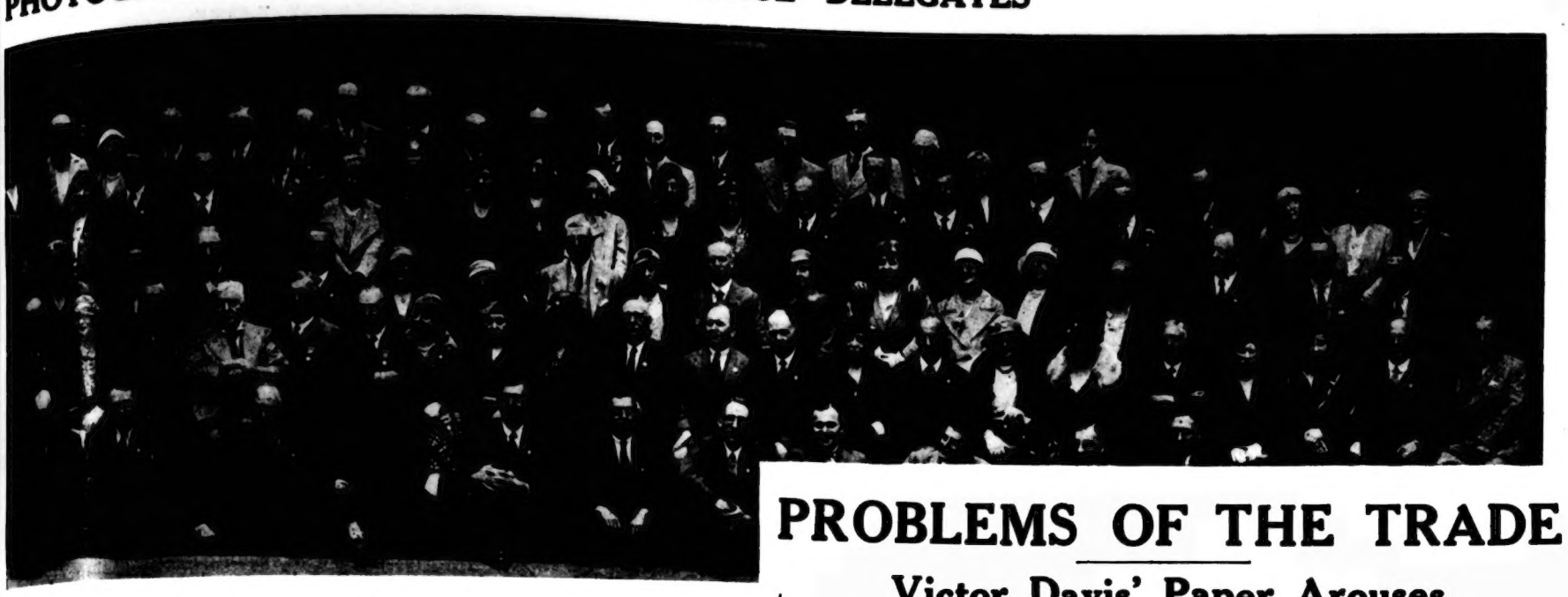
Entertainers First

H. VICTOR DAVIS referred to the film in education and reminded them that notwithstanding the Film Institute and conference the Trade was not directly an educational It was true that many people considered newsreel and travel films to be the best part of the programme, but such people could not be catered for exclusively. "We are entertainers first, and as entertainers we are going to follow Mr. Miller and keep out educational films, but we can't educate," said Mr. Davis.

When Mr. Miller referred to the type of farce which refined people did not like, his criticism was hypercritical. Mr. Davis said that personally he knew more about human psychology than he did years ago, and what he shrank from then, he revelled in now.

(Continued on page 7, column 1)

PHOTOGRAPH OF GLASGOW CONFERENCE DELEGATES



POLICY WANTED FOR THE SMALL MAN

FILM RENTALS MUST BE FIXED

Quota Complaints

IT was the brilliant examination of the exhibitors problems by H. Victor Davis which set the keynote to the practical work of the Conference. A report of his paper appeared in last week's Conference issue of the "Kine," and the discussion which followed his address was one of the keenest that a general gathering of exhibitors has yet produced.

Alderman HAIGH, of Liverpool, congratulated Mr. Davis on his speech, which stressed two great problems—the problems of the tax and percentages. The tax hit his halls hard in distressed areas much more than it did central houses.

After six months' work he had imagined that Merseyside M.P.s had been convinced, but the result of the voting on the tax showed that three were against it, one—the Labour Nationalist—in favour, and the remainder did not vote. The association must persevere with the question, although he thought the General Council had done everything possible.

As regards percentages, this system was all wrong. The tax was sucking the lifeblood from the poorer theatres. To treat the matter locally would end in failure. Action must be national. He hoped the Council and the renters would soon come to an agreement.

C. P. METCALFE, of Leeds, said that the rentals presented the most important problem. The "50 per cent. balloons" gave him a pain in the neck. He considered that many exhibitors felt an inferiority complex with regard to the renters and a superiority complex with regard to their fellows. The renters were not superhuman and could be beaten; and fellow exhibitors were not inferior, and if trusted would be found to be equally good as one's self. There was too much talk of disloyalty. In Leeds they found 100 per cent. loyalty, and he urged that more confidence be placed in fellow exhibitors and less inferiority felt to renters.

Price-Cutting in Leeds

In Leeds they had particular worry—the cutting of admission prices. Exhibitors demanded that it should be stopped, but when the matter came up in a full branch meeting there was less enthusiasm. The only solution was to appeal to the renters. This might place them more in the renters' hands, but those affected by price-cutting would take any risk to free themselves from it. He strongly urged those not affected to prevent this canker from starting. It must not be allowed to start, and where it had started the renters should be approached to help to eradicate it.

Capt. G. B. ROW (Bolton) declared that they were not yet beaten in their tax efforts In the light of the result of the Economic Conference, the Chancellor of the Exchequer might possibly reconsider the case for relief. In tackling the rental problem they might adopt the methods of trading employed in an Eastern bazaar.

A United Association

T. H. FLIEGELSTONE (vice-chairman of the London and Home Counties branch) said that one good had come from the wonderful stand made by the association. It had given the lie to the taunt of disloyalty. The time would come when the question of rentals could be dealt with more effectively than at present.

A London problem was the abuse of the Quota. The two big circuits had a monopoly which resulted in the independent exhibitor having to show mediocre films. It was a matter that should be placed before the Government. Neither Gaumont-British nor B.I.P. needed the Quota because their films were good. It would be better to amend the Quota and make the Quota apply to quality rather than quantity. The onus should be on the renter to get his money back. Bad films would empty more halls than tax, percentages, or any other causes.

Coun. W. C. SCOTT (North-Western) said that the Industry seemed to be broken into three and not united in one. They should put their own house in order and leave their internal troubles to the General Council.

Another matter which must be guarded against was overbuilding. The Industry was reaching saturation point, and it was uneconomic to erect large buildings in small towns. It was a difficult thing to stop, but the problem must be considered.

A Small Man's Policy

Coun. POLLARD (Notts and Derby) declared that 500 small halls had been shut down. He had been interested in small halls for about twenty-five years; none had closed yet, but he was sure many would have to close unless help was forthcoming from the renters. What they now wanted was a policy to save from 1,000 to 1,200 small men. A 25 per cent. basis would do it.

The small exhibitor could not get good pictures except at extravagant prices, and he suggested that a committee should lay the facts before the renters. The K.R.S. should help the small man.

Mr. ROCKET, of Hull, said that exhibitors wanted a lead. The General Council should tell them what to do, and how to do it.

What would happen if they refused renters' offers and were left high and dry? He had hoped also to hear something about carbons. What was the General Council going to do in the matter of the carbon ring?

Dickie Dooner's Defiance

R. DOONER (South Wales) stated that the most important matter was the question of excessive film rentals. Another question was whether the small house was wanted in the business. He said they were, but unless matters were remedied the small man would go out of business. They must broadcast to their branches Mr. Davis' speech, and they must combine and secure provincial agreements.

"I am willing to be of any assistance I can," said Mr. Dooner, "and I am willing to face the music."

JOHN ALEXANDER (chairman, London branch) stated that film rentals must be fixed. Mr. Richards had suggested a sliding scale. Ninety per cent. of the London branch had refused to pay over 40 per cent., and 70 per cent. will not pay more than 50 per cent. If a renter asked more than 50 per cent. they should do the same as Birmingham.

F. A. PRIOR (Notts and Derby) doubted whether the percentage system was ideal. He had seen between 30 and 40 returns for Whit Monday, Tuesday and Wednesday when a 1,000 seater had not grossed £15. If things were like that in the spring, what would happen to the small houses in the summer? The old flat rate was infinitely preferable.

C. A. MATHES (London and Home Counties) said that in film hire matters all men, both small and large, had their problems. Should they not have a sliding scale? If renters would not negotiate they should be forced. He recalled the time when the "Phantom of the Opera" was boycotted. A definite boycott of one film of each renter in succession would emphasise the power of the exhibitor. A low commencing scale might prove satisfactory, and they must have a reasonable starting figure for a sliding scale. Some people considered that 25 per cent. was too high. Exhibitors must have a lever to force the renters to talk prices.

Driving Out the Independent

F. W. MORRISON (Northern) expressed surprise at the mentality of the renters in seeking to raise the price of films in a period of depression. It seemed like a definite policy of driving out the small man. The only way the small man could economise was to dispense with some faithful servant.

Coun. F. G. MCDONALD (Birmingham) stated that the condemnation of the renters was severe, but the renter was not entirely to blame. The former eagerness of exhibitors had made him an easy prey. He was proud of the Birmingham resolution, and the C.E.A. wanted the support of every exhibitor in warding off the iniquitous demand for 50 per cent. It had been suggested that the Birmingham branch might suffer victimisation. Birmingham could take care of itself.

Mr. MCDONALD protested against the charity contribution as an essential for Sunday opening. The Statute should be wiped off the book. If a thing was wrong a mere matter of finance could not make it right Why should they have to pay?

Exhibitor-Allies

H. VICTOR DAVIS, replying, expressed appreciation of the unanimity with which his paper had been received. The lead asked for by Mr. Rocket had been already given. The General Council intended to continue to give a lead, and if that were followed by every branch success was certain. The renter could less afford not to sell than the exhibitor could afford not to buy, and the only way to bring down prices was by resistance. Exhibitors should consolidate. A spirit of cheerfulness and hopefulness was wanted. The difficulty had been to a large extent created by themselves. They had been too eager to dash off to the renter's office to secure a good picture and had been clay in his hands. They must not be premature in dashing to the renters for supers. Let them seize the appropriate moment for approaching them. He advised exhibitors to forget prestige and to get down to common-sense. Let them call on their opposition and come to an agreement with him, and together face the renter.

The matter of carbons was under consideration by a special committee of the General Council.

Cut-prices must also be opposed, and as soon as they occurred a branch committee should have a talk with the culprit. In Wales a case had been brought to the notice of the branch, then it was taken to the Council, and then to the renter, who altered the rates.

The Resolution

Mr. DAVIS proposed the resolution, which was carried unanimously—

That this National Conference first endorses the Birmingham resolution as an essential condition of the Industry for the preservation in business of the independent exhibitor, and secondly, recommends every branch of this association to support this branch to its fullest extent in the efforts which it and other branches are making to secure the policy formulated in the Birmingham resolution shall become an accepted basis for trading.

PROBLEMS OF THE TRADE

Victor Davis' Paper Arouses Vigorous Discussion

CONFERENCE ADOPTS BIRMINGHAM RESOLUTION

MORNING SHOWS FOR SCHOOLS

HOW TO RECOMPENSE EXHIBITORS

(Continued from page 6)

But he did not think Mr. Miller referred to that type of film, but to those bad morally. We must cleanse our screens in that direction, he added.

Coun. R. HAMILTON GODFREY (North-Western) protested that exhibitors were men of ideals, although they carried on the entertainment business as a means of living. They could see the other man's point of view and rather than show a doubtful film they would sacrifice money for morals. On the previous night he had seen a variety show, which opened up, it seemed to him, a great avenue for reformation. Even in Mr. Miller's own city there was entertainment that should be examined.

Two Points of View

W. C. SCOTT said that in addition to being an exhibitor, he was also chairman of an educational committee, and he had addressed the university on the subject of a Film Institute, and had been amazed at the kindly reception of his address. As an educationist he agreed with Mr. Miller, and he was sure that with such a movement when supported by Mr. Ormiston, the Industry could do more than entertain the public. Could not the halls be used in the mornings before opening? Efforts should be made to co-operate with education authorities on this matter if they could be sure of a recompense to all halls which would be used for this purpose. With regard to the matter of evil in films, he had always found that children sided with the right, and they did not read evil into films.

Grateful to Exhibitors

A vote of thanks to Mr. Miller was proposed by J. HARRISON, who said that they reciprocated what Mr. Miller had said. It was their duty to improve the entertainment. G. SALMON, of Edinburgh, seconded Mr. Harrison, and said that he had had many opportunities of working with Mr. Miller, and they were much indebted to him.

C.E.A. PRESENTATION TO PAST PRESIDENT

The delegates and visitors to the Conference received a warm reception at the hands of the Scottish branch at a luncheon held on Thursday at the Grosvenor Restaurant. The occasion also served for a presentation to Randolph Richards, the immediate past president of the association. Thomas Ormiston, chairman of the Scottish branch, presided over a large gathering.

RANDOLPH RICHARDS

James Welsh, in handing over a handsome silver cigar casket, and a silver tray and tea and coffee service to Mrs. Richards, dwelt on the very excellent service rendered to the association by Mr. Richards, and added his tribute also to Mrs. Richards.

The presentation articles were inscribed:—

"Presented to E. Randolph Richards, Esq., from his colleagues on the General Council of the C.E.A. in recognition of his devoted service."

Randolph Richards was obviously greatly moved by the presentation and the sentiments with which it was made. In thanking the members of the C.E.A. he made a witty and graceful speech.

The gifts, he said, would remind him of many things. Among them would be Welsh's scholarly lectures, Crow's flights of fancy, MacDonald's solidifying solutions, Davis's silvery sidetracking, King's canny kidding, Norman Hart's various varying opinions, Harrison's clubhouse hotpots, Ormiston's legal oracles, Fuller's come down to earth, Hewitson's serious sincerity, Fumagelli's furious fights, Morrison's worldly wise-cracks, and Dickie Dooner's doughty deeds. Then in more serious vein he paid tribute to the generous support he had been given during his year of office by both the members of the Executive Council and also by the officials. He also deeply appreciated their kindly thoughts of Mrs. Richards.

B

JANET GAYNOR

ADORABLE

"My First Love To Last"
(as sung by Henry Garat in "Adorable")

You're my first love A long, long re-hearsed love,

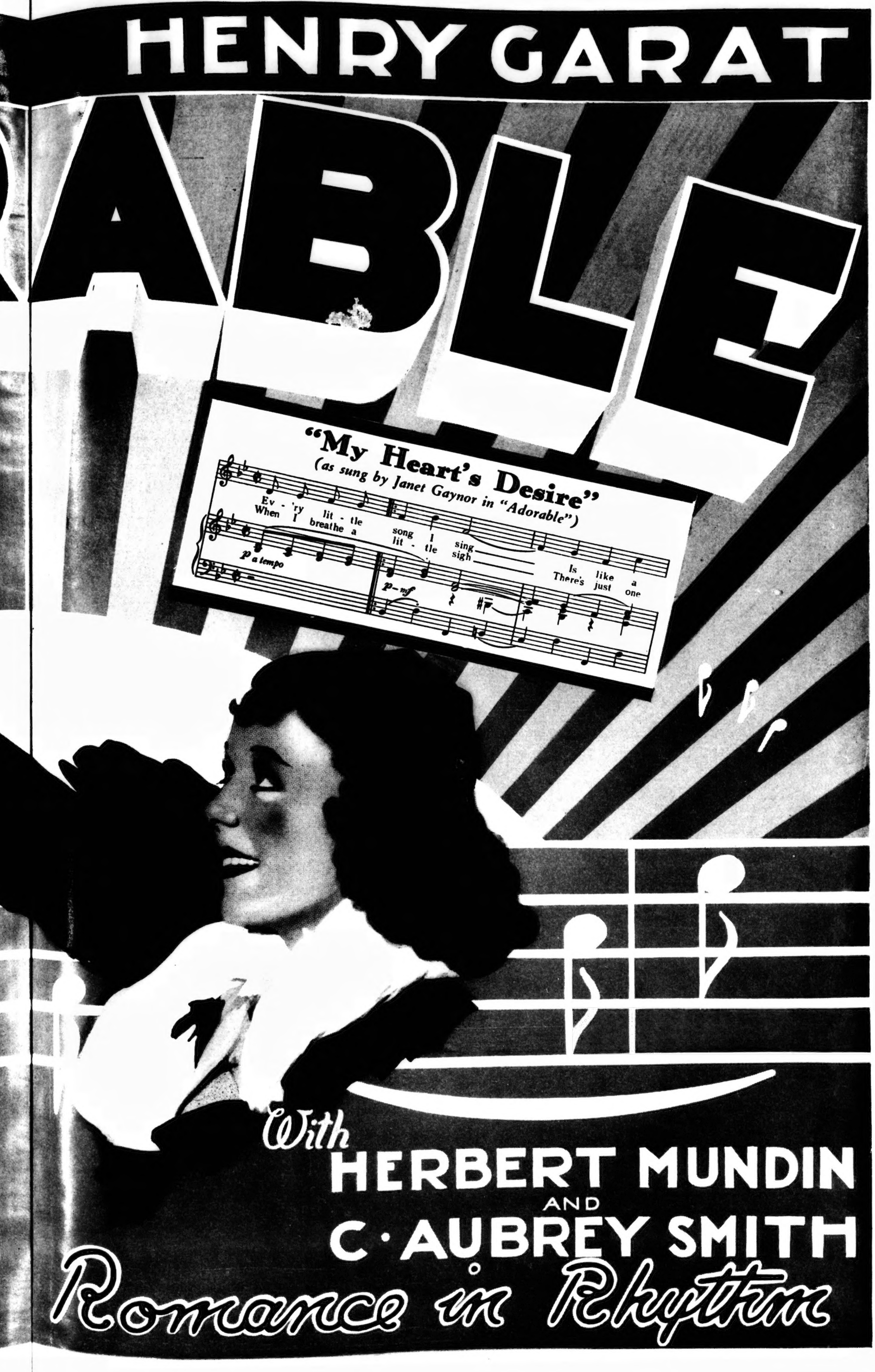
p-mf

"Adorable"
(as sung by Gaynor and Garat in "Adorable")

You're so com-plete-ly A-dor-a-ble Is the

p

FOX

a

HENRY GARAT
ABLE
"My Heart's Desire"
(as sung by Janet Gaynor in "Adorable")
Ev - 'ry lit - tle song I sing
When I breathe a lit - tle sigh
Is like a
There's just one
p a tempo
p – mf
With
HERBERT MUNDIN
AND
C·AUBREY SMITH
Romance in Rhythm

Vitaphone is the registered trade mark of th

Vitaphone Corporation designating its products.

UNIVERSAL SIGNS PROMINENT PLAYERS

JAN KIEPURA AND BENITA HUME

Boris Karloff Quits

JAN KIEPURA, the famous Polish tenor, and Benita Hume, one of England's most prominent Hollywood personalities, have both been signed by Universal.

Miss Hume will share starring honours with John Boles and Margaret Sullivan in "Only Yesterday," which is about to go into production, and is described as an "American Cavalcade," dealing with the outstanding events of world interest in the last decade.

As soon as E. A. Dupont's first vehicle for Universal, "Lilies of Broadway," is completed, the director will start on the adaptation of Charles Knox Robinson's play "Rigadoon."

Karloff Walks Out

Boris Karloff, who recently completed the starring role in Gaumont's "The Ghoul," has arrived back in Hollywood, but has thrown up his part in "The Invisible man," the H. G. Wells' story which James Whale is to direct. Another English actor, Claude Rains, has been engaged to play the role. A leading part has been given to Chester Morris.

Fifty Beauties

Picked by a distinguished jury of artists as New York's most perfect chorus girls, fifty young ladies from current Broadway musical successes have been chosen to appear in "Shoot the Works," the screen musical which William Rowland and Monte Brice are preparing to film for Universal in New York.

"Shoot the Works" is scheduled to go before the cameras immediately with a large cast, headed by Mary Brian and Leo Carillo. Karl Freund and Monte Brice will co-direct the feature.

Three Leading Ladies

Three of the screen's most beautiful young women will battle for the love of Lew Ayres in his latest production for Universal, "In the Money."

The ladies are Ginger Rogers, fresh from her triumph in "42nd Street," Merna Kennedy and Shirley Grey, whose portrayals of blonde, icy gold-diggers in several recent productions have rapidly brought her to the front.

Maynard as Independent

Unusually high praise has been given to Ken Maynard for his work as star and producer of "King of the Arena," the first production for release by Universal under the new contract.

"Ken Maynard had to go out into the world on his own to make his best picture," states the *Hollywood Reporter*. "'King of the Arena' was produced by him independently and is as well handled and interesting as could be hoped for on any man's lot in Hollywood. It has a well-chosen story, neatly developed, and expertly transmuted to celluloid. In telling the story presents colour, thrills and action."

Lucille Brown, Michael Visaroff and John St. Polis are featured.

BENITA HUME signed by Universal

U.S.A. Critics Praise "Silver Cord"

IRENE DUNNE STARS IN RADIO SUPER

ONE of the most outstanding of Radio's forthcoming pictures will be "The Silver Cord," which will in all probability be Trade shown at the latter end of July. This film is based upon the play which won the Pulitzer Prize for its author, Sidney Howard.

Because of its human theme and because of its terrific appeal to every woman in the audience, wife, daughter and mother, the play enjoyed a tremendous success in America, and, according to the American Press, the spirit of this theme has been admirably transferred to the screen.

The director and Radio have been well served by the cast of "The Silver Cord." There are two extremely important rôles in the picture—the mother and the young wife. In the film Irene Dunne handles the young wife fighting against the hold her husband's mother still yields over her boy. The mother, who fights with every weapon in her armoury to keep her "baby" still tied to her apron strings, is played by Laura Hope Crew. This fine dramatic actress played the same rôle in the stage version.

Joel McCrea plays the part of one son and Eric Linden the other. Frances Dee is the young girl engaged to the younger son—a highly strung girl who is beaten in the battle with her prospective mother-in-law.

These five all give fine performances and make the picture ring true from first to last.

New Paramount Musical Film Premiere

"International House"

"A BEDTIME STORY" finishes its successful season at the Carlton on Tuesday, June 27, and a new programme will be presented consisting of "International House" and "Loyalties."

These two attractions have equal prominence on the bill, the former being a Paramount picture and the latter a Basil Dean production.

"International House" can best be described as an hilarious extravanganza with a musical comedy setting. In its enormous cast of stage, screen and radio favourites are Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Burns and Allen, Sari Maritza, Cab Calloway and his orchestra, Baby Rose Marie and Bela Lugosi—plus a comedy group of high-steppers known as the Girls in Cellophane.

"International House" has a genuine plot in addition to its musical and spectacular qualities. It deals with a group of representatives of big business assembled in an hotel in China to view a marvellous invention in the form of a radio device by means of which it is possible to see and hear anything anywhere.

When the hotel is placed in quarantine the convention develops into a riot, and the proceedings become even crazier when W. C. Fields, as an aviator in search of Kansas City, makes a forced landing on the roof of the hotel.

Bela Lugosi, a former husband of Peggy Hopkins Joyce, who has engineered the quarantining of the hotel but who gets locked out in the process, watches events in frustrated fury from across the street.

"CURTAIN AT EIGHT"

COMPLETED FOR P.D.C. RELEASE

Phil Goldstone, producer for Majestic Pictures Corporation, has just completed shooting "Curtain at Eight," an adaptation of the well-known novel by Octavus Roy Cohen. Dorothy MacKaill, Paul Cavanagh, C. Aubrey Smith and Marion Shilling are some of the important names that appear at the head of an impressive cast. P.D.C. will, of course, distribute in the United Kingdom.

Zita Johann has been signed to play the lead in "The Woman in the Chair," a new P.D.C. Majestic production which has just been put into work. John Miljan and Alan Rinehart are also in the cast.

"He's Mine," the song hit of the forthcoming P.D.C. Majestic production, "Sing, Sinner, Sing," which is rendered by Leila Hyams in the rôle of a torch singer, is destined to be one of the biggest song hits of the year, according to American reports. Leila Hyams and Paul Lukas head an impressive cast, and supporting rôles are played by such sterling players as Ruth Donelly, Donald Dilloway, Jill Bennett, George E. Stone, Pat O'Malley and Walter McGrail.

"AVE MARIA"

BUTCHER TO FILM FAMOUS SONG THEME

Preparations are now in hand for the production by Butcher's of a dramatic picture based on the theme of Gounod's immortal song, "Ave Maria."

Details of the cast are not yet available, but the name of a very famous screen actress is being mentioned for the leading rôle, and it is hoped that actual production will be commenced within the next few weeks.

ERNEST BRU'S TRAGIC DEATH

Tragedy has ended the life of Ernest Bru, known to many people in this country through his association with the Old Unity Film Co., established ten years ago in Wardour Street. News came from New York over the week-end of his fatal fall from the sixth floor window of his office, his death taking place almost immediately.

William Freshman and Joan Wyndham in a "breezy" episode from the Butcher-Argyle picture, LOVE'S OLD SWEET SONG

KAY FRANCIS AS LADY DOCTOR

AMERICA PRAISES WARNER PRODUCT

A COMMUNICATION from Jack Warner describes "Mary Stevens, M.D.," as being by far the greatest picture Kay Francis has ever made. "It is a tear-jerker all the way through," he declares, "with just enough comedy to allow you to dry your eyes. Unlike most pictures of this nature, it is far from any semblance of hokum. The tears and the laughs are not forced, but are played with a sincerity and belief that touches the heart."

It is a story of a woman who asks herself "Must I give up a woman's privilege to make good in a man's profession?" Mary Stevens is a woman who faces life fearlessly and without shame, even when she has an illegitimate child.

This picture, it is claimed, will add much to the ever-increasing popularity of Kay Francis, and it is bound to establish a new Warner Brothers star in the person of Lyle Talbot, who has given many fine performances in minor rôles.

Warner Rated First

Based on actual "box-office performance" for the first six months of this year, *Variety* have awarded first place to the Warner product.

Warner Bros., *Variety* states, have earned their award by virtue of three outstanding releases in a group of eleven, seven subjects that did satisfactorily and only one weak picture.

"Forty-Second Street" and "Hard to Handle," which have just had pre-release presentations in the West End, when they first broke all records at the Regal, Marble Arch, since "The Singing Fool," over a four-week period, are the two "outstanding" productions which helped to gain premier rating in *Variety*.

"TALE OF TWO CITIES"

ALL-STAR PICTURE FROM FOX

Plans have been completed for the early production of the Charles Dickens' classic, "A Tale of Two Cities," starring Warner Baxter and a cast of an all-star calibre of the type used in "State Fair," "Cavalcade" and similar films.

"A Tale of Two Cities" will be made on as elaborate a scale as "Cavalcade," and production plans are being rushed to get the picture under way early in September. The director has not yet been chosen, but Edwin Burke, Academy prize-winner, is scheduled to write the screen play and dialogue.

The selection of Warner Baxter for the leading rôle is the result of his new popularity since his work in "42nd Street" and "I Loved You Wednesday." Since it was first hinted that Fox would make the picture, in which William Farnum soared to fame as "Sidney Carton" in 1927, almost every male star in Hollywood has sought the consignment.

"Prisoner of Zenda" Film

JEANETTE MACDONALD IN MUSICAL VERSION

JEANETTE MACDONALD and Nelson Eddy are scheduled for the main roles of "The Prisoner of Zenda." According to David O. Selznick, vice-president, this great Anthony Hope favourite is to be produced as a musical by Metro-Goldwyn-Mayer.

It will be recalled that "The Prisoner of Zenda," as directed by Rex Ingram, was one of the greatest money-makers of silent days. It marked the debut as a star of Ramon Novarro. The story, of course, lends itself marvellously to musical interpretation.

Ed. Wynn for Hollywood

Ed. Wynn, one of America's favourite broadcast comedians, will start on his first M-G-M picture on July 15.

"The picture I'm going to do will be an original," stated the stage, radio and screen comedian. 'It will have some musical elements, but they will be a logical part of the comedy sequence, not just grafted on. The picture will embody some of the ideas which I feel I've popularised on the air."

"Dancing Lady"

The combination of Robert Z. Leonard as director, and Nacio Herb Brown and Arthur Freed for songs, is announced for "The Dancing Lady," a Joan Crawford-Robert Montgomery starring vehicle.

Stuart Erwin, who played in "The Big Broadcast" and "Make Me a Star," and who recently signed a contract with M-G-M, will be teamed with Jimmy Durante in "Five Days," a comedy story with a maritime background. Following completion of this film, he will play a leading rôle with Jack Pearl and Jimmy Durante in the big picture tentatively known as "The Big Liar."

OUR USHERETTE

By J. P. DAVIS

"MORE STRANGLE-HOLD STUFF!..... CAN'T YOU MAKE 'EM DIFFERENT?"
"THE PAINTER SAYS HE'S GOT SOMETHING DIFFERENT TO SHOW YOU, SIR!"
"WELL! WHAT'S THE DIFFERENCE?"
"I PUT HATS ON 'EM!"

"INTERNATIONAL HOUSE"

Scenes from Paramount's big musical extravaganza INTERNATIONAL HOUSE which is at the Carlton next week. Directed by Eddie Sutherland, recognised as one of the screen's best comedy makers, the cast of this spectacular offering comprises a host of screen, stage and radio favourites, including Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Burns and Allen, Cab Calloway and his orchestra, Bela Lugosi, and a comedy group of high steppers known as the "Girls in Cellophane"

F

LAUGH THIS OFF—

READ-MARK-LEARN AND INWARDLY DIGEST THESE REVIEWS.

THE DAILY FILM RENTER

Facing the Music

Wardour (B.I.P.). Cert. "U." 6,297 feet. October 2.
Stars: Stanley Lupino, José Collins.
Director: Harry Hughes.

Slick comedy, against background of famous opera house. Stanley Lupino takes honours in role exactly suited to his brand of semi-knockabout humour, with José Collins effective as famous prima donna. Development introduces scenes from "Faust," complete with Gounod's music, and catchy theme song as vivid contrast. Fast tempo, with good production brilliant. First-rate booking for all theatres, with big exploitation possibilities.

Nights ... Stanley Lupino exploring much vein, with the same ground in persistent pursuit of a stand-offish maiden. From the opening sequences it moves with a swing, showing Lupino mixed up with a "stag" party, in which an inebriated chorus causes havoc to the tune of the lilting theme song, "I've Found the Right Girl." His subsequent adventures when he locates the girl, niece to a famous opera singer, take him behind stage during a performance of "Faust," and before he wins her hand he has been chased right through the opera house, from entrance hall to flies. Nina's final acceptance of the determined swain actually takes place on the drop curtain, in which he has been caught while running from a pair of desperate crooks.

Much of the action is of a knockabout character, first with the clumsy Lupino he approaches, and later in his encounters barging into or stumbling over everybody in which Lester Matthews, who appears with Madame Calvini's Press agent, a role very much as a fish out of water (until he falls into the bath!), is called upon to show considerable dexterity and agility. When Stanley's brilliant publicity scheme, in which the singer uses her own jewels in the "Jewel Song" scene, goes awry, the action becomes hectic indeed, and his efforts to evade the crooks who are after the gems will bring down any house.

Naturally, Lupino dominates the picture and wins all the glory. José Collins, however, shows no camera shyness in the part of Calvini, which her proportions and voice fit exceedingly well. Nancy Burne is a conventional heroine, very pretty and very dainty, and Dennis Hoey makes Mephistopheles doubly sinister. He adds one good gag to the show when his rolling voice becomes confused with the gurgling of the waste-pipe in his dressing-room wash basin.

There is an ample allowance of music, with frequent excerpts from Gounod's opera, although Noel Gay's theme song is more in keeping with the story. General production qualities are brilliant, and the piece sparkles its way to a satisfactory conclusion.

CINEMATOGRAPH TIMES

"FACING THE MUSIC." Sound on disc; dialogue, music and singing. (good reproduction. 6,297 feet—67 mins. 82 marks for most audiences. Good, light entertainment. "U" certificate.

This comedy, which is set partly to music, is shaped in a familiar but popular pattern. The story is slight, but it is put over in a boisterous, care-free manner, and has hardly a dull moment. Direction and staging are good. A good team, headed by the hard-working, resourceful Stanley Lupino, sets about its work with infectious enthusiasm, and the slapstick humour at situations are accurately timed and ambitiously staged. Direction and the end is quite good but a trifle protracted, and might be cut a little. The musical score provides for a couple of tuneful melodies, which are skilfully worked into the development. José Collins, Nancy Burne, Morris Harvey, Doris Woodall and Lester Matthews are in support of the star, and all work hard. Jack Foley is an irrepressible young man, falls violently in love with Nita Carson while visiting the opera. He pursues her and learns that she is the niece of Madame Calvanini, an opera-singer. To gain madame's favour he suggests that, as a publicity stunt, she should have her famous jewels stolen in the scene where she sings "The Jewel Song" in "Faust." His plans, however, go astray, for the theft becomes real but after much excitement he recovers the jewels and is rewarded by Nita's love. The hotel and street scenes are good, and there are well-staged theatre scenes when "Faust" is being performed, in which the singing and ballet sequences are excellent, but it is the back-stage sequences that furnish the liveliest background for knockabout fooling. Lighting and photography are good. Release date not

KINEMATOGRAPH WEEKLY—Pag

Facing the Music

Wardour. British (U). Directed by Harry Hughes. Fe... ing Stanley Lupino, Nancy Burne and Jose Collins. 6,207

FARCICAL comedy with music, a lively, popular ... of romance, song, and slap-stick, which scores with new gags and situations, and puts new life and ... evergreen ones, through the high speed versatil... resourceful ... and ... excellent, and ... The staging and ... attributes complete the film, which is goo... fun from start to finish. Capital comedy booking.

Acting.—Stanley Lupino is in rare form as Jack ... clever ... how the ... ceed. ings to be played at a merry tempo. Nancy B... lays ... charming and unaffected Nina, Jose Collins ... shrewd sense of character as Madame Calvini, a ... can be found with the support, contributed by Do... all, Morris Harvey, Lester Matthews, and Nancy Brown.

Production.—Harry Hughes, the producer, ... this artless comedy on straightforward lines, and ... good timing, team work and slick action for his effect. Music and romance dovetail neatly into the lively plot, and the many issues converge into a riotous slap-stick ending.

Settings and Photography.—Apartment and hotel interiors are spacious, the two exteriors are authentic, ... back stage sequences furnish a happy field for fooling, and the tuneful ... al score and photography are good, and the tuneful ... is deftly employed to give the action rhythm.

Points of Appeal.—Versatility and good humour of popular star, amusing story, first-class team work, good slap-stick, popular romance, and excellent staging.

— ERA —

"FACING THE MUSIC"

B.I.P.'s ... musical comedy-farce, with the perky Stanley Lupino ... Another ... prancing through ... role. Inevitable ... situations, ... tuneful ... ditties of catchy melody, and ... farcical ... humour result in well-... entertainment from an infinite ... recipe.

Like so many of its predecessors ... the same ... is pure farce, engagingly naive in conception and unblushingly tumultuous in development, with the added attraction of excerpts ... from opera sung by ... Collins. ... constructed with ... It is popular farce ... knee-tight methods ... manner, which ... leaves no doubt as to its ultimate ... favourable reception from the cinema ... public.

Story, such as it is, revolves ... the endeavours of the exuberant ... ley to ingratiate himself with the ... of his choice. She capitulates to ... dashing methods at ... prima-donna aunt, of ... has to be placated. ... that a fake jewel ... during the ... "Faust." Real ... jewels, but the ... ently retrieves the ... the seventh heaven ... uled up on the ... any with his ... There is a ... gags, smart ... and an inordinate ... about ... people yet ... It represents ... those ... humour ... musical ... situation ... Facing ... British ... Piay ...

FACING T...

STARRING
THE IRREPRESSIBLE STANLEY LUPINO

THE GREATEST FARCICAL COMEDY SINCE "SLEEPLESS NIGHTS"

THE IMPARTIAL FILM REPORT

Wardour

Reference No. 19.

Facing the Music.

British. B.I.P. 6207 ft. Comedy. Directed by Harry Hughes. Trade shown June 12th. 1933. "U" certificate.

LEADING PLAYERS. Stanley Lupino, Jose Collins, Nancy Browne, Lester Matthews.

Rough & tumble farce, with interpolated songs & excerpts from opera. Plenty of sound comedy gags, witty dialogue & made-to-order farcical situations which will go down well with most audiences.

PRODUCTION VALUES. Good. STORY INTEREST. Good. HUMAN INTEREST

SPEECH & RECORDING. Good.

PLACE & TIME. London; present.

STORY. Jack Foley, a dashing young man, falls in love with a girl who scorns him, but by perseverence he eventually wins her over. To gain the consent of her aunt, a famous prima-donna, he suggests a plan whereby the singer gets publicity; he is to stage a fake jewel robbery during a scene from "Faust." Crooks get wind of the stunt & gain possession of the jewels, but Jack rescues them & of course wins the girl.

ACTING. Stanley Lupino capers through the film in his usual style. Jose Collins sings well & good support comes from the rest of the cast.

APPEAL. This picture should enjoy good success where they like uproarious if rather obvious fun.

TO-DAY'S CINEMA

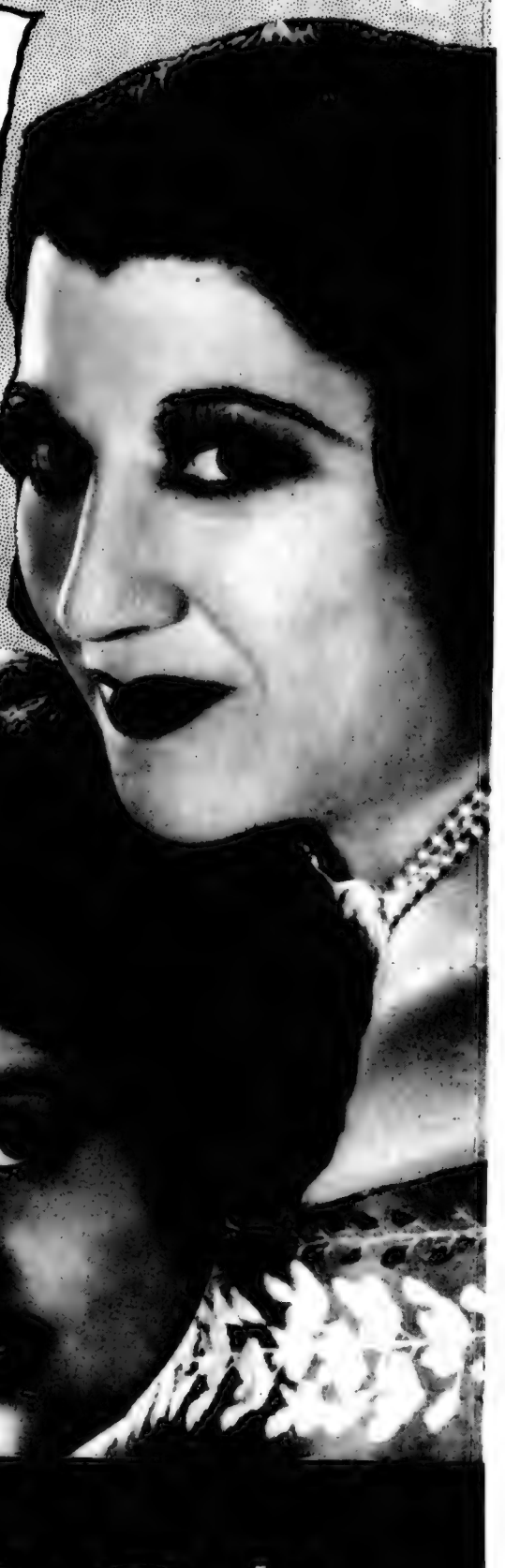
Farce-comedy with music. Irresponsible story of man-about-town's hectic adventures in paying court to unwilling maiden. Early scenes happily characterise hero's determined wooing, and secure hearty knockabout incident in tiltings with formidable rival. Main development depicts hero's publicity scheme to aid sweetheart's operatic aunt, fake jewel robbery during opera turning out to be real thing, incident having comedy novelty and operatic appeal. Prolonged final sequences show hero being chased all over opera [illegible], securing fast-moving and mostly timed successful knockabout gag and farcical incident merging into hilarious fade-out. Irrepressible comedy romance, catchy theme-song, spectacular operatic interludes complete with arias and ballet, effective staging and meritorious technique of microphone & camera; slick direction, high-spirited portrayal. Excellent light entertainment for popular houses.

This adroit combination of farce and knockabout cannot help but score a popular hit, for its development embraces every known ingredient of proven entertainment for the masses. It concerns the hectic adventures of one Jack Foley, man-about-town, in paying persistent but unavailing court to a pretty Nina, niece of Madame Calvini, a famous opera star. In order to ingratiate himself with the latter, Jack evolves a scheme whereby [illegible] stolen" during the "Jewel Song" from "Faust," but when the big moment comes, the jewels are really looted. How Jack tracks down the thieves and restores them to the grateful Calvini, provides a prolonged but entirely hilarious climax to a dexterously devised laughter confection.

Early scenes score on the unflagging energy with which Jack pursues his unwilling maiden, and in his tiltings with one Becker, the alleged publicity manager for Calvini. The picture's greatest asset, however, is its disarming atmosphere of irresponsibility, and this is nowhere so marked as in the lengthy knockabout sequences following the jewel robbery. Here Jack contrives to get hold of the loot, but is chased all over, up and down, above and below, the flies, the dressing-rooms, wings and basements, by the irate thieves [illegible] curtain, which descends at the end of the opera with the three men still struggling upon it. It is all a lot of farcical nonsense, of course, but it is put over with such tremendous verve and at such a fast-moving tempo that the average patron will surely be conscious only of engaging entertainment. The picture also enjoys the towering comedy personality of Stanley Lupino in the rôle of the irrepressible Jack, and excellent supporting cast which includes a pretty and talented newcomer in the person of Nancy [illegible] Calvini, and Lester Matthews as the receiver-in-chief of the star's knockabout gags.

In addition to its strong comedy appeal, the development may boast of no mean musical angle, for not only have we a catchy theme-song, "I've Found the Right Girl," but we have spectacular interludes from "Faust," complete with familiar arias and a ballet. These scenes are very well staged, and together with clear recording and mobile camera-work, admirably round off a picture rich in popular material.

C. A. W.



"THE MUSIC"

JOSE COLLINS
NANCY BURNE

FEATURING THE LATEST SONG HIT, "I'VE FOUND THE RIGHT GIRL," by NOEL GAY and STANLEY LUPINO. THE SONG EVERYONE WILL BE WHISTLING OR HUMMING—SOON

DIRECTED BY HARRY HUGHES

WARDOUR
THE EXHIBITORS' FRIEND

VIOLET LORAINE & C

BRITANNIA of B IN

From a play by CHRISTINE JO SLADE

The humorous re-acons
family who soard
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A GAUMONT RITIS

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Recorded on Britis coust

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JO SLADE & SEWELL STOKES.

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NT RITISH PICTURE
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A scene from HOW TO BREAK 90, Warner's new golf series featuring Bobby Jones

PORTSMOUTH'S NEW SUPER

Coun. Spickernell Modernises the Tivoli

REOPENING CELEBRATION

REOPENED on midsummer day after six weeks' closing for redecoration and alterations, the Tivoli Kinema, Portsmouth, has again kept abreast of the times by the adoption of Holophane wall lighting as part of the general decorative scheme. The interior of the hall, as a matter of fact, has undergone an entire transformation.

Built originally by Coun. F. J. Spickernell, the chairman of the Portsmouth branch of the C.E.A., to accommodate about 1,500, all on the ground floor, a balcony has now been added which will provide for more than another 350, and the auditorium has been entirely reseated on a plan, which includes one extra gangway, making four in all.

The operating-box, which is on the roof at the back of the balcony, has also been rebuilt. It is large and airy, and every convenience has been provided for the comfort of the operating staff.

The Tivoli is in a rapidly developing district of Portsmouth, and further consideration has been given to the convenience of patrons by the acquisition of a large piece of land, immediately opposite to the kinema, on which 300 cars can be parked.

When the hall was reopened on June 24, Coun. Spickernell gave a free matinee performance to about 2,000 school children to celebrate the occasion.

The architects for the alterations were Henry J. Dyer and Sons, Victoria Road North, Southsea, and the building contractors were John Lay and Co., Arundel Street, Portsmouth. The lighting was done by Furneaux, Riddall and Co., Osborne Road, Southsea, and the Neon lighting by the Boro' Electric Co., London.

CAPITOL, MILL HILL

A Brilliant Send-off

There was a brilliant gathering of talent on the stage of the Capitol, Mill Hill, on Monday, when a number of British stars appeared to give the house a good start on its career. A crowded house accorded a warm welcome to Anne Grey, Molly Lamont, Sally Blane, John Stuart, and Gus McNaughton, who were introduced by R. E. Jeffreys, of the Universal news-reel.

R. E. Banks, the architect, has designed the house on ultra-modern lines and the Capitol is the first of a number of houses which the directors of the company, J. W. V. Banks and R. L. Weller, are acquiring. Their policy is to cater for the more discerning patron, among the early presentations being two popular Continental productions. If these are supported others will follow.

An all-comedy programme, consisting of "For the Love of Mike" (Wardour) and "What! No Beer!" (M-G-M), was selected for the opening week.

AMERICAN FAN WRITER

Completes Survey of London

One of America's most prominent authorities on motion-picture personalities and affairs in general, "Herb" Cruikshank left London for Paris on Saturday to join his wife there. Mrs. Cruikshank is the brilliant critic of the *New York American*, while her husband is a consistent contributor to *Photoplay*, *Screenland* and their contemporaries.

It is understood that the result of his visit to London will be seen in a series of articles on the British Industry to-day.

TENNIS FILM RELEASE

Appropriately enough, Pathé have decided to release the Pathétone Weekly containing a series of close-ups of Suzanne Lenglen on Monday next, July 3, when interest in tennis is at its zenith. The pictures, several of which are slow-motion, disclose Mlle. Lenglen at the top of her form.

BRISTOL FILM COMPANY

TO PRODUCE EDUCATIONAL SHORTS

W. H. Fleet, a resident of Bristol, is planning the promotion of a film production company to make short films, chiefly of an educational nature, in the West of England.

A new system of sound recording is to be tried, and while at first the artistes are to be amateurs, it is the intention of the promoters to employ professionals for later films.

The company is to be known as William H. Fleet Productions, Ltd. A meeting is to be held in Bristol this week with the idea of putting the scheme on a working basis.

PRESTON HIPPODROME

Not to Become a Kinema

The rumour that the Hippodrome, Preston, which has been purchased by Percy Broadhead, the senior trustee of properties in Preston and Manchester since his father's death, is to become a kinema, proves to be unfounded. It will continue to present musical plays.

The King's Palace, which was built as a legitimate theatre shortly before the war, and was later converted into a kinema, has also been purchased by Mr. Broadhead, but it will continue to show films.

BOURNEMOUTH WEDDING

R. J. Mervyn's Bride

The wedding took place on Monday at Fulham Palace Road Registry Office of R. J. Mervyn, manager of the Westover Cinema, Bournemouth, to Lilian (Billie) Harcourt, who was for some time one of Mr. Cochran's Young Ladies.

Mr. Mervyn has had a long experience of management in theatres and kinemas. Before being appointed to the A.B.C. house at Bournemouth he was assistant manager at the Regal, Marble Arch. The honeymoon is being spent in South Devon.

Whitley Bay Manager's Bride

Many representatives of the Trade were present at the wedding at St. Paul's Church, Whitley Bay, last week of Dudley James Archer, of Park Parade, manager of the New Coliseum Theatre, Whitley, and Mary Eltringham Brown, of Whitley Bay.

PRODUCER IN COURT

False Pretences Charge

MONEY FOR FILM ALREADY SOLD

FURTHER evidence was given at Marlborough Street Police Court on June 23 against Stephen Navarre (48), film producer, of 38, Drive Mansions, Fulham Road, Fulham, S.W., and Peter John Van Raat (23), stenographer, of 101a, High Road, Balham, who were charged with obtaining £300 from Charles Esmond Boullin, on January 12, and £149 and £1 from Owain Perry Jones, on January 27 and 26 respectively, by false pretences, with intent to defraud.

C. U. M. Gwatkin, for the Director of Public Prosecutions, stated that the charges arose out of a film venture, Magnet Productions—and an uncompleted film about golf, called "In the Rough." The allegation was that Messrs. Boullin and Jones invested money in the film when the accused had assigned their rights in the film to Edith Pilkington, of 150, London Road, Kingston-on-Thames, who, in evidence, said she advanced £2,000 towards the production of "In the Rough," which became her property.

Graham Gwatkin, independent, of Brixton, who invested £750 in Magnet Productions, said that Navarre did not tell him he was an undischarged bankrupt. Navarre told him that a great deal of money had been spent on "In the Rough," the cost of which would be £1,600. He was also told his investment was enough to carry the film halfway. Mr. Gwatkin said he lost his £750.

Det.-Inspt. George Nunn said when he arrested Van Raat in Coventry Street, W., he was employed as a telephone operator. A statement was taken from Van Raat at his request.

The magistrate, Mr. Boyd, read a part of the statement: "Both Navarre and I have lived out of the business." The statement, said Inspector Nunn, was handed to Navarre, who, having read it, said: "That's all right."

Charles Boullin, of West Norwood, said that Navarre did not tell him he had been adjudicated bankrupt in the name of Northcote. He said he invested £300 and worked for Magnet Productions from January 16 to February 11, when he terminated his engagement because he had not received any salary for the fortnight prior to February 11. He had not received his money back.

The accused were further remanded, Van Raat being allowed bail.

S.O. TAKINGS NOT RETURNED

Kinema Director Fined

In his absence at North London Police Court on June 19, Norman Secretan, of Redbridge Lane, Wanstead, was fined ten pounds, with five guineas costs, on a summons alleging that he had, at the Clarence Cinema, Clarence Road, Hackney, of which he was a director, contravened condition 2 of the licence granted to him by the L.C.C. under the Sunday Entertainments Act, 1932.

The defendant had neglected to conform with the regulations and had not sent in monthly returns to the L.C.C. nor had he paid specified charities 10 per cent. of the Sunday takings, or the proportion demanded by the L.C.C. for transmission to the Cinematograph Fund.

ROOMS OVER KINEMA

Manager's Application for Possession Fails

On the ground that it is considered desirable for the new manager, R. Green, to live on the premises, application was made on behalf of Mrs. Mary Hoyle, the owner of the Cinedrome Picture Theatre, Ebrington Street, Plymouth, to the city magistrates on Thursday, June 22, for possession of three rooms over the theatre at present occupied by Mrs. Brodie at a rental of 7s. a week.

The solicitor making the application called Mrs. Brodie as a witness and obtained from her the admission that she had received numerous notices to quit and that she was the owner of a neighbouring house, which was fully let to tenants.

The magistrates refused the application, intimating that they did not consider that the alternative accommodation offered to Mrs. Brodie could be regarded as suitable.

Kinema Programme Dispute

Advertising Agency Case Against Client

ARISING from the signing of a contract to advertise in a monthly kinema programme issued by the proprietors of the Llanfairfechan Kinema, the Globe Advertising Company, Broad Street, Birmingham, claimed £15 12s. from F. Victor Hughes, Mona Buildings, Llanfairfechan, at the Bangor County Court last week.

Harold Crebbin explained that the defendant and other Llanfairfechan gentlemen made a contract to advertise in the kinema programme, and signed a contract to pay 6s. weekly for a full page.

The defence was that plaintiffs promised the programmes would be delivered from house to house in Llanfairfechan at the rate of 1,000 per month, and in time for residents to ascertain the forthcoming pictures. The contention of the defendant was that the programmes were not delivered from house to house, and that there was considerable delay in delivering some of them, with the result that the advertisement was useless.

G. E. James, manager of the Lonsdale Kinema (the proprietors of the Llanfairfechan Kinema), gave evidence that the programmes were late on two occasions. There was once a delay of three weeks, and, as far as witness knew, there was no house-to-house distribution. Witness mentioned that he personally had nothing to do with the contract made with the plaintiffs with regard to the programmes.

Judgment was given for the defendant with costs.

SOUND PIONEERS' RETURN

Founder of W.E. Service Organisation

Three of Western Electric's personnel who have been associated with the British company since the early days of sound in this country are returning to the United States at the end of this week.

S. E. Hawkins, who joined Western Electric here in 1929, has been attached to the company's recording department during his sojourn here, and was recently appointed to the position of recording manager.

Another figure—well known to British exhibitors—is R. C. Meeker, who sails on the 29th. Mr. Meeker has occupied the posts of service and operating manager and was responsible for the building up of W.E.'s renowned nation-wide theatre service department.

Accompanying Messrs. Hawkins and Meeker is Lincoln Weld, whose activities have been concerned mainly with financial matters in Continental Europe.

A farewell dinner—organised by friends and associates in the company—was held on Monday night.

FILM BOOKING AGENCY

A new agency for the viewing and booking of films for country and town kinemas is announced. This is the Invicta Booking Review, of 41, Brecknock Road, Camden Road, N.7.

To JOHN REGINALD DOVENER, ESQ.

APOLOGY

I, PHILIP EUGENE GILES, manager, on behalf of the Scala Theatre, Lime Street, Liverpool, hereby apologise for having issued and published letters dated the 19th day of April last, addressed to the secretary of the North-Western branch of the Cinematograph Exhibitors' Association, the Editor of the KINEMATOGRAPH WEEKLY, the Editor of the *Daily Film Renter*, and the Editor of the *Cinematograph Times*, which letters may have caused a serious reflection upon your character and upon your business methods as managing director of the Livernool Palais de Luxe, Ltd., and also upon the methods adopted by you as a member of the committee of the aforesaid branch of the Cinematograph Association.

I HEREBY ADMIT that the statements contained in such letters could be construed as a reflection upon your good name, and I unreservedly withdraw the same and tender my sincere apologies for having issued and uttered such statements.

I AGREE to this apology being published in the KINEMATOGRAPH WEEKLY and to indemnify you against the costs of same and against any legal costs incurred by you in respect of this matter, and I trust you will accept this indemnity together with my expression of regret and apology in the spirit in which the same is offered.

I FURTHER agree to copies of this apology being sent to the secretary of the above-mentioned branch of the Cinematograph Exhibitors' Association and to all of the above-named Editors, respectively.

DATED this 22nd day of June, 1933.

P. E. GILES,
General Manager, Greater Scala (Liverpool), Ltd.

Witness: N. J. Price, Solicitor, 81, Dale Street, Liverpool. (Advt.)

Lew Ayres and Ginger Rogers in DON'T BET ON LOVE (Universal)

MORE KINEMAS FOR THE SOUTH

OPENING DATES OF THREE NEW SUPERS

THE new Granada Kinema, Hove, is scheduled to open on July 17. It will be run by Hove Cinemas, Ltd., as lessees, with whom are associated Mistlin and Lee, of Dean House, Dean Street, W., who are the heads of a circuit controlling many kinemas.

The building, which will be of the latest style, will be quite a landmark in its architectural features, having a beautiful stone tower over 60 ft. high. It will provide seating accommodation for 2,000 persons, and will be equipped with a full stage.

The Granada is from plans prepared by H. L. Hemsley, L.R.I.B.A., and is being erected under the personal supervision of Wolfe Lincoln.

Odeon, Canterbury

Work upon the new Odeon Theatre at Canterbury is proceeding at high pressure in an endeavour to have the house ready for opening on August 7—the Bank Holiday.

The architect of this undertaking is V. Burr, of 35, Gower Street, London, and the builders and main contractors Messrs. Rice and Co., of Canterbury.

Patrick Campbell, who has been managing the Royalty Cinema, Harborne, Birmingham, has been appointed manager of the house. Kalee projectors, with the latest B.T.-H. sound apparatus are being installed.

Plaza, Dorchester

The Plaza, Dorchester's new kinema, will be opened on Monday, July 10, by Major W. P. Colfox, M.P. for West Dorset. The proceeds from the performance will be devoted to the Dorset County Hospital. "King Kong" is the film to be shown during the first week.

J. G. Woods, of Portsmouth Town Cinema, Ltd., whose registered office is at the Shaftesbury Cinema, Kingston Road, Portsmouth, is managing director of the Plaza. The resident manager will be J. Makinson, from the Palace Theatre, Portsmouth.

The building, which will seat 1,000, has been designed on modern lines by R. A. Thomas, of 8, Havant Road, Cosham, Hants.

THE PALACE, CREDITON

Opened by Vicar

The newly erected Palace, Crediton, was opened on Tuesday by the Rev. J. A. Durling, the vicar of Crediton, who praised the good work which the talkie could do, and mentioned the very true fact that the criticism of the kinema in its worst form comes from people who never saw a film.

Amongst those present were S. B. Francis, J.P. (chairman of the Crediton U.D.C.); Sir John and Miss Shelley; General Sir Harold Walker; Lieut.-Col. and Mrs. Montague, and friends of the management. The guests were welcomed by F. Arthurs (managing director) Capt. Dixon (the architect) and Messrs. Rowe and Dicks (directors).

The townspeople were the guests of the management for the opening performance, and a silver collection was taken on behalf of the Princess Elizabeth Orthopædic Hospital for Crippled Children, Exeter.

EXETER NEWS KINEMA

Lounge Theatre Converted

After extensive redecoration, the Lounge News Theatre, Exeter, was opened last week. The general colour-scheme for the front opening and vestibule is a grass green and steel grey. The two entrance doors are of dark polished oak with rustless steel handles.

Above the island pay-box a tasteful display of flowers adds brightness.

A new screen of silver grey with a rising sun motif in black has been added beside side draught curtains at the rear exits. The furnishers were Messrs. Mark Rowe, of Exeter.

The design of neon lighting in red and blue colours was made by Harry Weenen, the consulting engineer, whilst the day bills were supplied by the Goldhawk Publicity Service, of Tottenham Court Road, London.

New uniforms for the staff were supplied by Alfred Harold, of Wardour Street, London, the trousers being of dark blue with a tunic of light blue with silver facings.

KIDDERMINSTER CHANGE

Opera House Future

Alterations and extensions are to be carried out at the Opera House, Kidderminster, which closed down on Saturday. The Kidderminster justices have provisionally approved of the plans, which include the reconstruction of the interior, enlarging from a 960 to a 1,560-seating capacity; alterations to the front, including erection of a range of shops, etc., and improved and enlarged exits and entrances. The replacements to be carried out in steel and reinforced concrete.

The kinema has been in the ownership of John Jacques for the past few years, he having purchased from Sir Arthur Carlton and changing over from legitimate stage to talkie programmes just prior to the opening of the new super—the Central—in the same street, about two years ago. There are now rumours of a change of ownership and a Liverpool company is mentioned.

It is expected that the kinema will be closed until about October.

Slim Summerville and Zasu Pitts in HER FIRST MATE (Universal)

EQUITY'S ANIMAL THRILLER

"Taming the Jungle" for Trade Show

THE all-talkie animal picture, "Taming the Jungle," has been secured by Equity British, and it is claimed that, of all the pictures depicting wild animal life, it is the first to show the life of the animal after his capture. "Taming the Jungle" will show how the animals are captured, the transportation of them to training quarters, and their taming and training.

In making this picture, the services of four world-renowned trainers were utilised. The greatest collection of wild beasts were gathered together from all parts of the earth to add thrill after thrill to the entertainment of this picture. Lions, tigers, bears, elephants, wolves, apes, panthers, tapirs, pumas, and hundreds of others. Never has such an assembly of baby animals been shown in one picture, and there are babies ranging from six days old to six months.

One scene that has never before been seen in motion pictures depicts a male lion lying in the heart of the jungle with three six-weeks-old cubs playing round him.

Another great feature of "Taming the Jungle" is the performance of lions, tigers, pumas and leopards, all deadly enemies, in a locked cage under the guidance of one man, armed with nothing but a chair.

Arrangements are being made to Trade show this picture in every territory throughout the country, and the dates and times will shortly be announced.

A kinema outfit is to be installed at Gorbals library, Glasgow, at a cost of £384 8s.

Scenes from TAMING THE JUNGLE, a new animal thriller, shortly to be Trade shown by Equity British

NO TAX RELIEF FOR IRISH FREE STATE

TRADE'S CASE UNHEARD IN DAIL DEBATE

No Wage Agreement Yet

THERE seems to be nobody to fight the battles of the kinema in the Free State Dail. The Minister for Finance has been asked to abolish the entertainment tax on sports meetings of all kinds. He has promised to reduce it on some kinds of sports almost at once, and will do the same for the remainder as soon as possible. When the debate was in progress there were any number of spokesmen who urged the Minister to exempt sport altogether, but not a single word was said in favour of the slightest concession being made for kinemas which are hard hit by the tax.

Free State Wages

Although negotiations and discussions have gone on for several weeks no agreement has yet been arrived at between the kinema proprietors who are members of the association in the Free State and the Theatre and Cinema Workers' branch of the Irish Transport and General Workers' Association. Progress has been definitely made with minor points, but the larger one of wages is proving the difficulty at the moment.

Ten per Cent. Cut Proposal

It is understood that among the employers' proposals are that there shall be a 10 per cent. cut in wages, and that in future the agreement instead of being for one year only shall be binding for three years and be terminable by one month's notice from either side. The members of the Union have decided to postpone their final decision for a fortnight to enable them to examine the employers' proposals in greater detail.

Glasgow Bound

Quite a representative party crossed from Belfast to see First National's Trade show of the "Gold Diggers of 1933" at Glasgow. They included Billy Hogan (president of the White Cinema Club), D. D. Young (vice-president), Jimmy Menary (Portstewart), Bob Barron (a director of Picture House, Belfast), and J. M'Nulty (St. Columb's Hall, Derry). They were all lavish in their praise of the picture and the hospitality extended to them.

Congratulations

Congratulations to Edward Wood, the popular manager of the Alhambra Cinema, Belfast, on his marriage to Miss Agnes Corr, of Belfast. The happy couple were the recipients of many presents from members of the Trade.

It has been decided to instal talkies at the Grangegorman and Portrane Mental Hospitals, Dublin, at a cost of £1,975.

Deep sympathy is being expressed with Harry Percy, manager of the Lyric, Ballymena, in the sudden death of Mrs. Percy.

A scene from SING SINNER SING, with Donald Dillaway and Leila Hyams

The Week in Scotland

Film as Message of Peace

LEAGUE OF NATIONS PRODUCTION PLAN

THE subject of films was discussed at the meetings of the General Council of the League of Nations Union in Edinburgh last week, when progress was reported in the preparation of a film or films to interest children in the aims and work of the League. Arrangements have been made for actually starting a League of Nations film to be produced by commercial companies.

A resolution was adopted welcoming the report and asking the executive by means of close co-operation between the British Film Institute, the International Committee of Educational Co-operation, and other bodies, to prepare a film designed to promote international understanding.

Professor Gilbert Murray mentioned that a watch had been kept on the news films and that they had been able every now and again tactfully to suggest that there were elements in the news films of a propagandist nature which the film company hardly realised, and correction on a small scale had been made.

The tremendous potentialities for international peace, of the kinema, which was attended by 20,000,000 persons every week, was stressed by several speakers.

Girvan Opening Next Month

The Regal, Girvan, is scheduled to open on Monday next. Designed and erected by Stellmac, Ltd., of Glasgow, for William H. Dickson, of Girvan, this new building provides accommodation for over 1,000.

A description of the Regal will appear in the next issue of the *Ideal Kinema*.

Local Topical Enterprise

Although permits for the newsreels to film the Highland Show at Dundee were originally refused, Victor Hamilton, of the Kinnaird, Dundee, interested the Lord Provost, who persuaded the show authorities to allow the presence of cameramen, provided that only silent pictures were taken.

Mr. Hamilton arranged for British Universal to screen the judging on Tuesday afternoon, the result being that the Kinnaird was screening those pictures on Thursday, while other cameramen were taking pictures of the Duke and Duchess of York visiting the show.

William Pennycook, of the Royalty and Cinerama, Dundee, one of Dundee's pioneer exhibitors, also had his camera on the showground on Tuesday and again on Thursday, and showed the complete film of the Highland Show at his halls this week.

In Trade circles in Dundee and district it is being commented upon that all the newsreels did not recognise this even by being adequately represented.

"Madchen" in Edinburgh

The "German film, "Madchen in Uniform," is being publicly shown in Edinburgh for the first time at the Palace.

The Louvre, Parkhead, Glasgow, over which Jimmy McBride has presided for many years, closed down last Saturday evening (June 24) for extensive alteration. We understand the house is to be completely renovated and rebuilt, and will be closed for some time

It was pleasing news indeed to hear last week that Ruby Ancill had been allowed home, where he is progressing very favourably on the road to recovery.

ASHTON-UNDER-LYNE PAGEANT

In connection with the Ashton-under-Lyne Black Knight Pageant, the Civic Queen and her retinue of ladies-in-waiting and handmaidens visited the Theatre Royal, Majestic, Queen's, Pavilion, Empire, Hippodrome, and the Star kinemas. During intervals in the performances, the Civic Queen and her followers were staged, and the management of each hall arranged special lighting arrangements to make the scenes more effective. At each presentation collections were taken for the local infirmary.

CUT PRICES AT SHEFFIELD

MANAGER'S REPRISALS THREAT

Municipal Concert Evil

THE cutting of admission prices in the working-class districts of Sheffield is arousing considerable feeling, and the penny matinee is threatened.

The long spell of bright weather coming on top of the prolonged acute trade depression at Sheffield has hit many exhibitors very hard. The cut in admission prices by some of the exhibitors coming on top of this has created a tendency for reprisals, and there is a threat of an all-round reduction in the East End of the city.

It is surprising in a place like Sheffield, where, with half a dozen exceptions, prices of admission do not exceed a shilling, that there should be so much trouble about price-cutting. The C.E.A. has endeavoured to settle the problem, but without success.

Municipal Concert Protest

Sheffield exhibitors are to make a big fight to prevent the renewal of the cheap municipal concerts in the autumn.

Since the opening of the new City Hall about six months ago, the municipal authority have used it pretty extensively for sixpenny concerts, which were not economic, a big financial loss being incurred owing to the cost of the highly paid artistes engaged, even though no allowance was made for hire of rooms.

Exhibitors soon realised that municipal concerts in a hall holding 3,500 interfered with business, and voiced a protest. It was, however, then too late to do anything about the series of concerts arranged for the spring, as the artistes had been engaged.

It is, however, hoped by intensive efforts to put a stop to any suggestion of further concerts, and the Sheffield C.E.A. are working towards that end.

OLDHAM EXHIBITORS COMPLIMENTED

POLICE CHIEF'S TRIBUTE

Addressing the Oldham kinematograph licensees at the annual meeting of the Watch Committee, the chairman, Coun. J. Greaves, commended them for conducting their houses properly. He made the suggestion that programmes should be arranged so that patrons could get out in time to catch the last cars and buses.

The Chief Constable said that there were in the borough four theatres with full theatre licences (three of which also hold kinematograph licences), and four with limited theatre licences (all of which also hold kinematograph licences).

All the premises with limited theatre licences were, in other respects, kinemas, and the number of artistes and the character of the performance was limited according to the accommodation available.

All the theatres have been visited regularly, 417 visits being made by the members of the licensing staff and 95 by the members of the Fire Brigade staff.

WHAT A TOWN HALL KINEMA COSTS

Because of a small deficit in the letting of the Conway Town Hall, the Conway Kinema Co. has let it be known that they pay the Conway Corporation an annual rental of £200, plus rates, approximating together £313, for the use of the upper Town Hall room (the seating is the property of the Kinema Co.), plus a sum of £6 10s. per year for a small office. These rentals do not include lighting, for which a separate payment of approximately £67 per year is paid.

The company's occupation does not include any service by the Corporation beyond heating the room a few months of the year.

Bordesley Green Improvements

Improvements are being put in hand at the Era Cinema, Bordesley Green, Birmingham, by Jack Hodge, proprietor, which include new screen curtains, carpeting of the hall, and screen curtain control gear. Langrish and Co., of Birmingham, have received the contract for the supplies.

Thelma Todd and Monty Banks with the B.I.P. crew engaged in work on her picture YOU MADE ME LOVE YOU (Wardour)

Films Better Than Sermons

DURHAM CLERGYMEN ON THE CROYDON EXPERIMENT

The opinion that many films shown on Sundays were better than many sermons was voiced by the Rev. Dr. Charles Budden, Vicar of St. Mildred, East Croydon, when he addressed the members of the Durham Diocesan Conference at Durham.

Dr. Budden was describing the Sunday kinema experiment now in operation in the Croydon diocese under Bishop Woods.

A head hunter of the Amazon who figures in SAVAGE GOLD (Pathe)

It was estimated that at least 90 per cent. of the audiences on Sunday nights at kinemas were young people, who were, therefore, no longer loafing about the streets. "There are films shown which, in my opinion, are better than many sermons I have heard and a good deal better than the sermons I have preached," said Dr. Budden. He added that the experiment had worked well with kinema managers.

Rev. R. Rumney, of Bishopwearmouth, said that what might have been inevitable at Croydon was not even desired in the North. The Archdeacon of Auckland (Dr. Rawlinson), however, urged that the Croydon experiment deserved careful consideration. He suggested that the Churches should co-operate with the kinema trade.

A resolution, put forward by the Bishop of Durham (Dr. Hensley Henson), commending the Croydon experiment to the careful consideration of Churchmen, but viewing with grave concern any further encroachment on the Sabbath Day as a day of worship and rest, was carried.

WARDOUR'S WEST END RUNS

Big Receptions for Featurettes

The success of two featurettes at West End theatres suggests that managements would be wise to consider, when screening their main feature for the benefit of national newspaper critics, including the whole programme.

At the Tivoli "The Phantom Sea," the interesting locale of the mysterious Salton Sea, which time after time has disappeared only to recreate itself out of nowhere; and at the Marble Arch Pavilion "The Isle of Desire," the delightful South Sea story of love, adventure and song, are earning unstinted applause at every session. The reception of these shorts, which are retained indefinitely, suggests that this policy would be welcomed by the vast reading public of film notes, as at present the only information they can obtain is from Trade journals, to which they seldom have access.

"Timbuctoo," which is also continuing at the New Gallery, has been "discovered" by one lay Press critic, who expresses surprise that it "seems to have escaped most of the reviewers." He goes on to describe it as "containing the best native dances, ceremonies, and general atmosphere I have encountered on the screen."

OVERSEATING ALLEGED

Opposition to New Gaumont House

It is likely that when plans are put forward for the proposed new Gaumont Kinema at Effingham Street, Rotherham, opposition will be forthcoming from the the other local exhibitors.

It is felt that now the Hippodrome has been converted into a kinema the town is already overseated, and representations will be made to the Borough Council on that ground.

N. SHIELDS BURGLARY

Cash and Goods Stolen

The borough Theatre, North Shields, was included among a number of premises which were raided by thieves. An entrance to the theatre was gained from the coal hole, and every locked door and every locked drawer in the theatre was forced. Loose cash was taken away, as were also cigarettes to the value of £4 10s. and chocolate to the value of £2. A quantity of chocolate was wantonly destroyed and strewn about the floor with other goods. An attempt to break open the office safe had been futile.

Exhibitor's Distinguished Lineage

Congratulations to J. B. Cooper-Reade, manager of the Luxor, Eastbourne, whose wife presented him with a son last Tuesday. Few babies born in the Industry can boast of such distinguished lineage, for his ancestry can be traced in an unbroken line of descent from Brianus de Rede, in the reign of King Stephen in the year 1139.

Among his ancestors are such notable men as Sir Isaac Newton (discoverer of the Law of Gravitation), Sir Astley Cooper (Surgeon to George IV), the Earl of Yarmouth, and Sir Robert Rede, Lord Chief Justice of England in the year 1509, who was the guardian to Henry VII in his minority.

PATHETONE'S LATEST

Pathétone secured an unusually entertaining sound film at the Café de Paris on Thursday evening. The picture is enormously enhanced by the inclusion of the world famous Morton Downey, the Irish-American songster, whose repertoire is now delighting wireless listeners.

Included in the company at the Café de Paris was Nelson Keys, Thelma Todd, Monty Banks and Ruth Roland.

A Brighton by-law dealing with the nuisance or annoyance arising from wireless loudspeakers and gramophones in business premises and kinemas adjoining highways has received the preliminary approval of the Home Secretary.

A scene from ACCIDENTS WANTED (M-G-M) featuring Lee Tracy and Madge Evans

NEWS FROM ALL QUARTERS

REDUCED SUMMER PRICES

Two Kinema Burglaries

The Royal, at Leicester, which Steane Louch has been manager for many years, is closed for a few weeks for spring cleaning, and H. F. Pollard, of the Stone, Leicester, is also busy redecorating his house.

A carnival dance in connection with a beauty competition organised by the Leicester Palace management, on the mount, and *The Evening Mail* Para- at the Palais de Danse on Friday held

The Grand Theatre, Llandudno, changes over to seaside entertainments and stage shows to-day (Thursday).

Congratulations to Miss A. Hoare, café manageress at the New Palace, Bristol, and her staff, who, rising on the morning of Alexandra Rose Day at 5 o'clock, sold over 800 roses before noon, and so netted a handsome sum for the hospitals.

The entrance and corridor at the Empire, Bristol, has been redecorated in an attractive scheme of cream, blue and gold.

The Central, Stourbridge, was the scene of a well-attended concert on Sunday, in aid of the local carnival funds, when the kinema was lent free of charge for the occasion and the staff gave their services, and the manager, Clifford Bray, lent valued assistance.

Reduced Summer Prices

Reduced summer prices have been introduced at the Astoria Cinema, Aston Cross, Birmingham, where admission to the evening performance now ranges from 3d. to 9d., with special bargain prices for matinee performances. This move, says Manager Rockett, has been well supported and produced an increase at the box-office.

Improvements have been carried out to the front of the Majestic Theatre, Bearwood, Smethwick—one of the halls on the Hewitson circuit—which includes the addition of a canopy over the main entrance, floodlighting equipment and large red and green neon sign carrying the house title.

After only a few months as a variety theatre, the Empire, Longton (Stoke-on-Trent), will be a kinema, commencing next week. The Empire provides accommodation for 1,200 persons.

Over 3,000 school children of Kidderminster attended the two special morning performances at the Central, when the film, "Alert To-day, Alive To-morrow" was shown. T. Guy Hindell also gave a recital on the organ.

Mid-week Change

An experiment of a mid-week change of programme is to be tried throughout July at the Stoll Picture House, Bedminster, Bristol. All the films will be second-run to city houses.

The Wrexham Licensing Sessions will be held on Tuesday, July 11. Applications should be made not later than Tuesday, July 4, and must be accompanied by the name and address of the person in charge of the fire appliances, and also of his deputy.

During a week-end robbery at the Savoy Picture House, Westmorland Road, Newcastle, the safe was ripped open and £30 was stolen.

Burglars who entered the Claughton Picture House, Birkenhead, created much havoc in the office of the manager. Locks and bolts were wrenched off the doors and desks, and chocolates and cigarettes and wearing apparel were taken. Although the actual loss in goods was comparatively small, the burglars did considerable damage.

Directors of Savoy Cinema, Burnley, are installing the "Pyrene" Automatic Fire Extinguisher. E. Marshall, manager, issued invitations to the Cinema Committee, Watch Committee, Chief Constable, and Chief of the Fire Brigade to a practical demonstration of the system at the kinema.

Not To Go Talkie

Maurice Voss, on behalf of the directors of the Pavilion, Lodge Lane, Liverpool, has issued a statement denying that the Pavilion Theatre might go talkie after the close for redecorating purposes.

Coun. S. W. Swale, a director of Victoria Enterprises, Ltd., Chesterfield, is one of the retiring directors of Chesterfield Football Club, and offers himself for re-election.

A publicity scheme, propounded by Chesterfield Free Church Council to awaken religious interest in the district, includes the exhibition of advertising slides in the local kinemas.

Irving Harris, the publicity representative of many well-known stage, screen and radio personalities, has moved to Nassau House, 122, Shaftesbury Avenue, W.1. Tel.: Gerrard 5932.

Friends of Harry Sanders, the popular editor of Pathé Gazette, will be interested to hear that his gifted and charming daughter, Sue, is playing in the Carl Brisson picture, "Prince of Arcadia." This makes the fortieth film in which, as an extra, Miss Sanders is figured.

ELVEY'S BIG TWICKENHAM CROWD

Over 200 in Spectacular Exteriors

WALTER FORDE TO DIRECT NEXT HERBERT PICTURE

W. W. Jacobs Film in Colour—Jack Barty for Hollywood

By P. L. MANNOCK

One of the biggest and finest British studio sets ever constructed has been erected at Twickenham this week for Julius Hagen's production of "The Wandering Jew," which Maurice Elvey is directing, with Conrad Veidt in the title rôle. The grounds of the studio have been miraculously transformed into a portion of the Holy City by the ingenuity of Jim Carter, Twickenham's art director.

An exact replica of the famous Damascus gate, the great Praetorium where Christ was brought for trial before Pontius Pilate, the home of Matathias the Jew, and an entire street of native shops, are among the most important features included in this remarkable structure.

Two large marquees have been erected for the crowd of more than 200.

A humorous touch was provided when some Jewish members of the crowd found themselves supplied with ham sandwiches for lunch.

HENRY VICTOR'S PART
With Anna May Wong

Henry Victor is now at work in the leading male rôle in the new Wyndham talkie, "Tiger Bay," under the direction of J. Elder Wills. He will appear as the enemy of the heroine—Anna May Wong—in the rôle of a Swede, a king of crooks.

Interesting scenes in Anna May's house have been filmed during the past week. Anna May, by the way, pays great tribute to Bob Martin's camera work. She says she has never been photographed so magnificently in any film.

Rene Ray is the ingenue of the picture. She is very delighted because she has been chosen by M. Louis Tussaud to typify the English girl in a new group for his exhibition. Rene has already sat to him for several hours, and her "face" is almost completed.

The Bishop of London was an interested spectator of the making of some scenes for the new Wyndham film, "Tiger Bay." He met and chatted with Anna May Wong and executives of the company, and expressed keen interest in the making of the film.

VICTOR SAVILLE
An Omnibus Production

Victor Saville's next for Gaumont-British is "Friday the Thirteenth." Chatting about it with Saville at the studio, I learned that the story deals with the pursuing of the private lives of a number of passengers in a London motor-omnibus who get involved in a road accident.

"THE SINGING KETTLE"
The Tuttles Entertain

Over 200 distinguished guests attended the brilliant social function that Mr. and Mrs. Tuttle held to celebrate their initiation into society. After a lavish banquet the guests danced to Percival Mackey's band in the palatial ballroom.

Two elaborate sets were used for this important sequence of "The Singing Kettle," the British Lion musical film now being produced at the Beaconsfield studios under the direction of Albert de Courville.

Gordon Harker as Mr. Tuttle, and Jack Barty as his friend Bert Scroggins, raised chuckles from even the hardened studio workers with their elephantine capers on the parquet, when Gordon Harker and Binnie Hale sang a duet to entertain their guests. Herbert Smith is assistant to de Courville.

JACK BARTY
Signed by Hal Roach

Jack Barty, the well-known stage comedian, has just signed a contract with Hal Roach the Hollywood producer, and will shortly be leaving for America. He is going to act as assistant director, advise on English comedy angles, and also appear in productions.

Jack Barty is known to theatre-goers all over the country, having starred in countless successful revues during his long stage career. His most recent successes were "White Horse Inn" and "Casanova." He appeared in them over 1,200 times without missing one performance!

He is now working on his first film, the British Lion production, "The Singing Kettle," under the direction of Albert de Courville.

"THE LOVE WAGER"
Italian Baron Directs

An Italian baron, who veils his name under the pseudonym of A. Cyran (his real name is the Baron Serrao), has just finished his first film for Paramount British.

This film, "The Love Wager," has remarkable and charming scenes of real English country, for most of the shots were taken on a barge along the Wey Navigation Canal, near Byfleet, Surrey.

Serrao hired a large barge for several weeks and, with his cameramen, cruised along miles of the canal, between shadowy trees and among rolling fields, seeking the best angles and the most charming "shots."

MORTON SELTEN
New British Star

A great character actor, Morton Selton, has a leading part in "The Love Wager," which is only his fourth film. He is in the Drury Lane cast of "Wild Violets."

With him in "The Love Wager" are Pat Paterson, Wallace Douglas, Saxon Snell, Moira Dale (who wrote the story of the film), Frank Stanmore and Harry Terry.

A RESCUE SCENE
"Channel Crossing"

In the story of "Channel Crossing" a young man is murderously thrown overboard from the s.s. *Canterbury* by the Dutch millionaire whom he threatens to expose. This part is played by Anthony Bushell, and on Monday morning the unit were on location shooting the rescue scenes. Bushell, fully dressed, jumped into the water, and at considerable risk, acted the part of a drowning man.

In the studio, work has been in progress on the disembarkation scenes at Calais.

"AUTUMN CROCUS"
Jacobs Film in Colour

Production begins this week at the Ealing studios of Associated Talking Pictures, of which Basil Dean is chairman, of a talking film of "The Skipper of the Osprey," based on the short story by W. W. Jacobs.

It will be photographed entirely in colour, the process used being the British one of Raycol. Norman Walker is the director, and the two leading parts are being played by Ian Hunter and Renee Gadd.

Immediately afterwards, at the same studio, Fay Compton will return to the screen in a version of C. L. Anthony's play, "Autumn Crocus," in which she plays her original rôle. Francis Lederer was to have played his original stage part also, but has been snapped up by Hollywood, and the rôle will be in the hands of Ivor Novello.

"JACK AHOY!"
Forde to Direct

While the final preparations for filming "Brown on Resolution" are being completed, Walter Forde, who is to direct this picture, will direct Jack Hulbert in his next comedy, "Jack Ahoy." It was originally intended that this picture should be directed jointly by Jack Hulbert and Robert Stevenson. The change of plan has called for a rearrangement in directorial schedule, and now Robert Stevenson will direct "Hey Nonny," the original story which J. B. Priestley is preparing for the screen.

"UP TO THE NECK"
Lynn Comedy Completed

Meanwhile, Jack Raymond has completed shooting on "Up to the Neck," Ralph Lynn's latest B. and D. production based on an original story by Ben Travers.

The last three days' work on this subject were done at the Priory, Selsey, an old house, dating back over a thousand years, which is now the most famous residence in the district. Other members of the cast are Winifred Shotter, Mary Brough, Francis Lister and Reginald Purdell.

Conrad Veidt, haranguing Pilate amid the mob; a striking spectacular picture taken on the Twickenham lot, where Maurice Elvey is directing THE WANDERING JEW ("Daily Herald" photo)

Anna Neagle to Play "Nell Gwynn"

Herbert Wilcox to Direct Historical Subject

HERBERT WILCOX announces the production of a talking picture based upon the life of Nell Gwynn, with Anna Neagle playing the title role. He himself will direct the picture and will collaborate with a well-known dramatist on the scenario.

Great interest attaches to this announcement since Mr. Wilcox made the silent picture of "Nell Gwynn" eight years ago, with Dorothy Gish as Nell, and created film history.

The picture was not only a corner-stone in Herbert Wilcox's career, establishing his world-wide reputation as director and producer, but is regarded as Dorothy Gish's greatest triumph.

It was selected by Paramount to open the Plaza Theatre in London in 1925, and still holds the record for the biggest gross of any British film, either silent or talking, in the American market.

A gala première staged by Mr. Wilcox at the Ritz-Carlton Hotel in New York was so successful that the film was immediately reshown to the assembled guests, which included every important American film executive. It was enthusiastically acclaimed by the whole American Press.

Distribution throughout the United States was arranged with Paramount, and the picture grossed well over half a million dollars.

In the talking picture version Mr. Wilcox proposes using a musical commentary and several new aspects of the life of "Sweet Nell."

The choice of Miss Anna Neagle is a happy one and follows dramatically upon her completion of the part of Sari Linden in "Bitter Sweet"—the most important she has yet played, and which was itself the reward of her brilliant work in "The Little Damozel."

This new rôle is an abrupt transition from the demure Sari and calls for another complete change of characterisation, thus representing a further great step forward in the building up of Miss Neagle as an artiste of international pre-eminence.

The costumes for the talking picture will be designed by Doris Zinkeison, whose first association with Herbert Wilcox was in the silent picture, for which she designed the famous 6-ft. hat worn by Nell Gwynn during her stage performance.

JACK BUCHANAN
On "That's a Good Girl"

At the British and Dominion floors at Elstree, Jack Buchanan and his "That's a Good Girl" unit are now in the thick of interior scenes of this version of the successful London Hippodrome musical comedy.

The star is supported by a strong cast, headed by Elsie Randolph, Dorothy Hyson, William Kendall, Gary Marsh, Vera Pearce, and Anthony Holles.

Exterior shots of extraordinary beauty are said to have been obtained at Antibes, Cap Ferrat, and in a remote quarter of the Maritime Alps. Every advantage has been taken of the scope afforded by the vistas of sea and mountain, which have been photographed under ideal conditions.

Much important work remains to be done in the studio, including a spectacular opera sequence, upon which six cameras will be used. "That's a Good Girl" is to have a musical background, including the original music of Philip Charig and new numbers by Philip Braham.

ELSA LANCHESTER
Acquires German Accent

For her part of Anne of Cleves, Henry's fourth wife, in the London Film production "The Private Life of Henry VIII," directed by Alexander Korda, Elsa Lanchester has cultivated a most attractive German accent. The Queen was the daughter of the German Duke of Cleves, and knew little English on her arrival at the English court to marry Henry VIII.

Towards the end of the film when Henry VIII is married to Catharine Parr, Charles Laughton is shown as the ageing and disappointed king. Jimmie Barker, the Hollywood make-up expert, has made a wonderful transformation, and over three hours are spent each morning before the work is completed.

Owing to the difficulty of excluding the public, the proposal to make certain scenes at Hampton Court has been abandoned, and an exact replica of the well-known bridge leading into the court has been erected at Elstree in the studio grounds. The bridge is lined with stone heraldic animals, and the towers and huge gates have been faithfully reproduced. To complete the realistic effect, an artificial moat was built and flooded for several feet. The King will be seen riding at the head of his bodyguard of mounted troopers, over the bridge at Hampton Court.

"WINGS OVER EVEREST"
Studio Scenes to be Added

The final assembling of the Houston Mount Everest Flight film is now nearing completion. It has been decided to call this film "Wings Over Everest." Certain essential features of the aerial epic call for studio shorts. In order to secure these certain members of the expedition, including the Marquis of Clydesdale and S. R. Bonnett, the cameraman, will appear as actors in the Gaumont-British Studios.

HERE ARE 3 LANDMARKS

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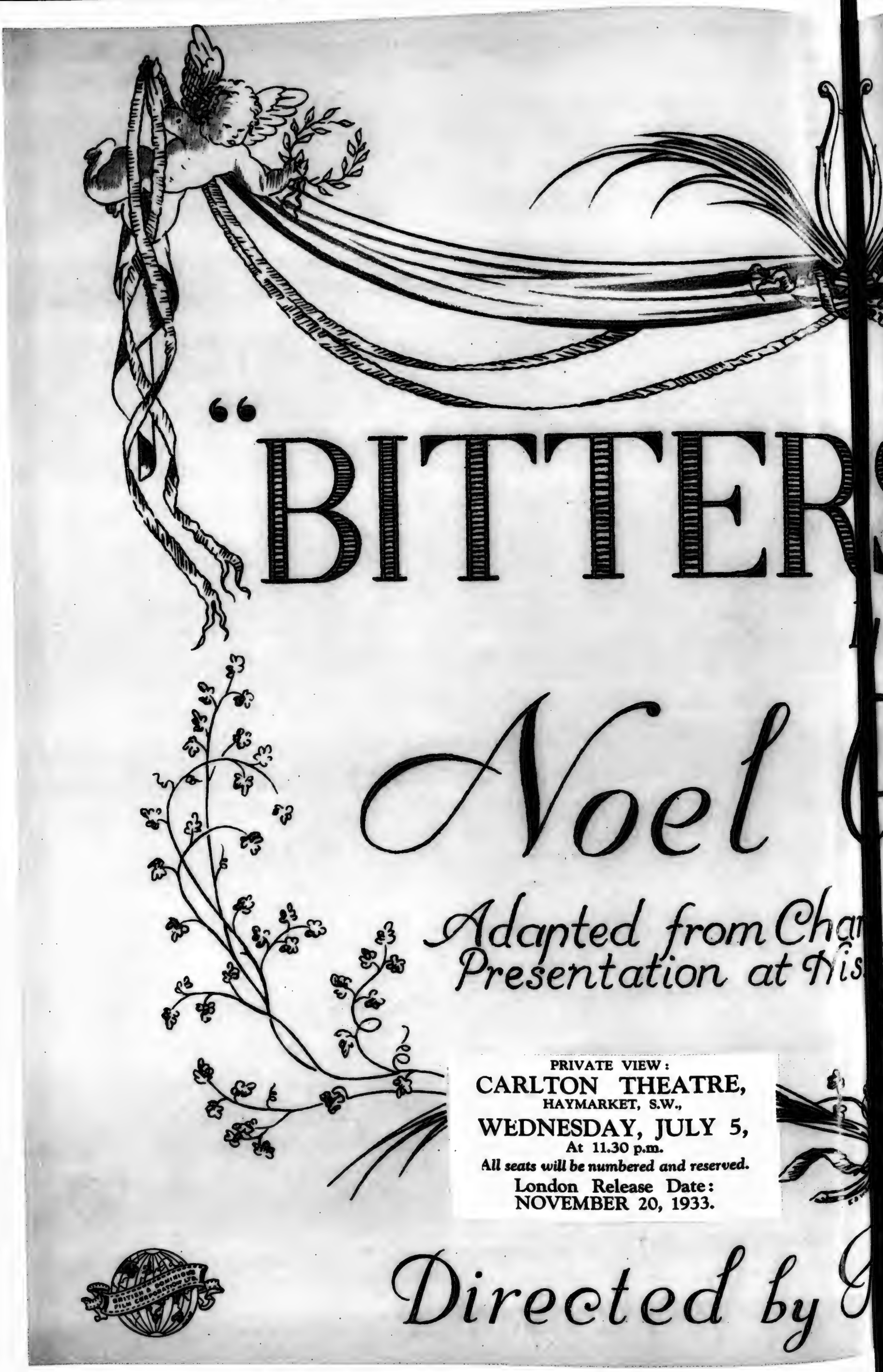
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in Technicolor:

"SANTA'S
WORKSHOP."

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A scene from TIMBUCTOO, the B.I.P. film taken in Africa, which was shown at the New Gallery last week

"KINE." CRICKET CUP

Radio in the Semi-Final

LIVERPOOL EXHIBITORS' VICTORY

RADIO PICTURES Cricket Club, with their victory last Sunday at Edgware over Associated British Cinemas C.C., now enter the semi-final of the *Kine.* Cricket Cup competition. Batting first, Radio put together the total of 163, which was far too much for A.B.C., who replied with 75.

C. H. Bramley, of Radio, who has distinguished himself in the previous rounds of the competition, was once again to the fore. In addition to scoring 42, he bowled exceptionally well, taking six wickets for 16 runs. This included the hat-trick.

For Associated British Cinemas, Barnard was top scorer with 28, while Raymond, with five wickets for 40 runs, did well with the ball.

The scores are as follows:—

Radio.—Andreae, b. Raymond, 5; Beckley, c. Bowyer, b. Mileson, 18; Bramley, b. Raymond, 42; Simpson, c. Aplin, b. Mileson, 3; Pratt, b. Coombe, 28; Morton, b. Raymond, 19; Rushton, hit wicket, b. Coombe, 0; Addinall, c. Aplin, b. Raymond, 7; Cain, c. Colville, b. Raymond, 16; Sheedy, not out, 12; R. Nettleton, c. Moss, b. Richardson, 0. Extras, 13. Total, 163.

A.B.C.—Mileson, b Addinall, 8; Richardson, c. Simpson, b. Bramley, 7; Bowyer, c. Beckley, b. Addinall, 0; Bernard, b. Bramley, 28; Raymond, c. Addinall, b. Sheedy, 11; Aplin, b. Bramley, 5; Moss, c. Pratt, b Bramley, 0; Reardon, c. Cain, b. Andreae, 0; Coombe, 7 not out; Colville, b. Bramley, 0; Rutter, b. Bramley, 0. Extras, 9. Total, 75.

Next Sunday's Games

Two more matches remain to be played in the second round of the *Kine.* Cricket Cup Competition. These are B.I.P. *v.* Warner at Elstree, on Sunday, July 2, and Kay Film Printing *v.* Kodak, at Edmonton, on July 2, at 11 a.m.

Renters Lose Cricket Cup

For the first time, exhibitors have won the silver challenge cup, presented by Alfred Levy, joint managing director of the Scala and Futurist Kinemas, Liverpool, which is competed for annually by Trade cricketers in Liverpool and district. The match, Renters *v.* Exhibitors, took place on the ground of the Formby Cricket Club on Wednesday, June 21, and was a two-innings fixture. It was a keen match, and after a hard fight the exhibitors were declared the winners by six runs.

Since the cup was presented two or three years ago, it has been held by the renters. There was a good sprinkling of the Trade amongst the spectators, as may be gauged from the fact that 40 members sat down to tea and 70 for lunch, at the Grapes Hotel, Freshfield.

J. Hodgson (Gaumont-Ideal) captained the renters and R. Hamilton Godfrey the exhibitors side, which comprised R. Hamilton Godfrey, C. J. Doyle, jun., J. Godfrey, Hawkins (Capitol, Edge Hill), W. J. Grace (Lyceum, Garston), A. Williams, F. J. Smidmore (Trocadero, Liverpool), R. G. Oram (Palladium, Southport), W. Hughes (Trocadero, Southport), J. Tomkinson (Regent, Crosby), and E. Angers (Palladium, Preston).

Inter-City Cricket

Efforts are going forward to revive the inter-city cricket matches between Trade teams representing Sheffield and Leeds. Len Sullivan, of Sheffield, and Jack Whiteley, of Leeds, are interesting themselves in the efforts for a revival.

MIDLAND GOLF PROPOSAL

Trade to Form Own Society

AN attempt is being made to form a Midland Screen Golfing Society. The proposition is the outcome of the enthusiasm aroused by the recent annual Benevolent Fund Tournament at Halesowen.

The idea was mooted by Messrs. S. Hall (Evesham), V. I. Olliver (Birmingham) and a few others, who have approached Len Grice with a view to the feeling of the members of the Trade being tested.

Will anyone interested in the suggested golfing society please write to W. L. Grice, c/o Langrish and Co., Ltd., John Bright Street, Birmingham? The provisional proposal is to run inter-district competitions with the aid of local committees, and if possible an annual Midland Cup Competition.

S.G.S. at Mannings Heath

The Screen Golfing Society paid their annual visit to Mannings Heath on Sunday, where Major Middleton's cup is contested on his home course.

Conditions in the morning were good, and the competition—18-hole bogey—was won by C. Urry (16), who was 3 up at the finish. Three tied for second place with 2 up—Mark Ostrer, L. Le Cron and H. T. S. Young.

The 18-hole greensome (bogey) in the afternoon was played in a deluge of rain, and the winning score, under such conditions, was exceptionally fine. R. McCooey and Mark Ostrer won with 8 up. The tankards for this event were presented by Victor Saville.

The Novices 18-hole medal round for Capt. Roy Limbert's cup was won by G. Isaacs (24), with a score of 71.

Lancs Old Boys at Bowls

More than forty members of the kinema Trade took part in bowls at the Roebuck Hotel, Flixton, Manchester, promoted by the Lancs Cinema Old Boys. The winner of the prize, presented by C. W. H. Bowmer, was W. Wolstencroft, who defeated W. ("Pop") Whitehead in the final.

L.C.O.B. have a meeting this week to arrange a private competition to play for the Bert Taylor Cup.

A collection at Flixton for the Benevolent Fund realised over £2.

Servicemen's Annual Outing

Some sixty members of Western Electric's Southern Division service organisation held their annual outing on Sunday. The party met at Bush House and travelled by coach to Maidenhead, where they lunched at Skindle's Hotel. In the afternoon they took a motor-launch up the river, tea being served on board. L. F. Morris, service superintendent, was responsible for the arrangements, S. G. Weait acting as secretary.

G.-B.'s Midland Sports Ground

At the week-ends, between 200 and 300 Gaumont-British employees in the Midland area are to be seen indulging in cricket, tennis and other sports at the company's sports ground in Marshouse Lane, King's Norton, which was opened last month.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing July

London

Astoria.—"No Man of Her Own" (Paramount) and "Air Hostess" (Universal).
Capitol.—"Britannia of Billingsgate" (Gaumont-Ideal).
Carlton.—"International House" (Paramount) and "Loyalties" (A.B.F.).
Davis, Croydon.—"Dangerously Yours" (Fox) and "Nagana" (Universal).
Dominion.—"State Fair" (Fox) and Penguin Pool Mystery" (Radio).
Empire.—"Hell Below" (M-G-M).
Marble Arch Pavilion.—"The Prince of Wales" (W. and F.).
New Gallery.—"It's a Boy" (W. and F.).
New Victoria.—"State Fair" (Fox).
Plaza.—"Christopher Strong" (Radio) and "Under the Tonto Rim" (Paramount).
Regal.—"Kid's Last Fight" and "Ex Lady" (Warner).
Stoll.—"Madame Butterfly" (Paramount) and "Humanity" (Fox).
Tivoli.—"Waltz Time" (W. and F.).

Birmingham

Forum.—"So This is Africa" (U.A.) and "Ladies They Talk About" (Warner).
Futurist.—"Billion Dollar Scandal" (Paramount) and "Lucky Devils" (Radio).
Gaumont Palace.—"That's My Wife" (British Lion) and "Endurance" (W. and F.).
Scala.—"The Sports Parade." and "Secrets of the French Police" (Radio).
West End.—"Employee's Entrance" (First National).

Bristol

Empire.—"Soldiers of the Storm" and "The Shadow" (U.A.).
Hippodrome.—"The Little Damozel" (W. and F.) and "Romance" (M-G-M).
King's.—"The Woman in His House" (Radio) and "The Public Be Hanged" (P.D.C.).
New Palace.—"As the Devil Commands" (U.A.) and "Little Orphan Annie" (Radio).
Regent.—"Under Cover Man" (Paramount) and "Uptown New York" (Ideal).
Stoll.—Mon.: "Madison Square Garden" and "Hot Saturday" (Paramount); Thurs.: "No More Orchids" and "Speed Demon" (U.A.).
Triangle.—"Soldiers of the Storm" and "The Shadow" (U.A.).
Whiteladies.—"The Woman in His House" (Radio) and "The Public Be Hanged" (P.D.C.).

Cardiff

Capitol.—"Lucky Devils" and "No Man of Her Own" (Paramount).
Park Hall.—"The Man From Toronto" (Gaumont-Ideal).
New Theatre.—"The Mask of Fu Manchu" (M-G-M).
Pavilion.—"Their Night Out" and "Morgemot" (Wardour).

Edinburgh

Caley.—"Employees' Entrance" and "Mr. Quincy of Monte Carlo" (First National).
New Picture House.—"Billion Dollar Scandal" (Paramount) and "Trailing the Killer" (Gaumont-Ideal).
New Victoria.—"Billion Dollar Scandal" (Paramount) and "Trailing the Killer" (Gaumont-Ideal).
Palace.—"Hard to Handle" and "The Grand Slam" (Warner).
Playhouse.—"Twenty Thousand Years in Sing Sing" (First National) and "Goldie Gets Along" (Radio).
Rutland.—"The Devil is Driving" (Paramount) and "Manhattan Tower" (Pathé).
St. Andrew Square.—"The Devil is Driving" (Paramount) and "Manhattan Tower" (Pathé).
Synod Hall.—"Hullo, Everybody," and "Strange Evidence" (Paramount).

Glasgow

Coliseum.—"Twenty Thousand Years in Sing Sing" (First National) and "Air Hostess" (U.A.).
Cranstons.—"The Last Man" and "Blonde Captive" (U.A.).
Grand Central.—Mon., "If I Had a Million" (Paramount); Thurs., "The Silver Dollar" (First National).
Green's Playhouse.—"Evenings for Sale" (Paramount) and "The Reform Girl" (P.D.C.).
La Scala.—"When Strangers Marry" and "The Matinee Idol" (U.A.).
New Savoy.—"The Death Kiss" (Gaumont-Ideal) and "Self Defence" (Pathé).
Regal.—"Twenty Thousand Years in Sing Sing" (First National) and "Air Hostess" (U.A.).
Regent.—"Happy Days Are Here Again" (M-G-M).
The Picture House.—"To-night is Ours" (Paramount) and "Our Fighting Navy" (Butcher).

Liverpool

Forum.—"Hello, Everybody," (Paramount).
Futurist.—"Employees' Entrance" and "Mr. Quincy of Monte Carlo" (First National).
Palais De Luxe.—"Endurance" (W. and F.).
Prince of Wales.—"The W[illegible]" (Bayleys) and "Speed Dem[illegible]"
Rialto.—"Penguin Pool Mys[illegible]"
Royal Hippodrome.—"Pengu[illegible]tery" (Radio) and "Out [illegible]" (Warner).
Scala.—"Secrets of the Fr[illegible]" and "Sports Parade" (Radio)
Trocadero.—"As the Devil [illegible]" (Paramount).

Manchester

Theatre Royal.—"The [illegible] Toronto" (Gaumont-Ideal).
Paramount.—"Hello Everyb[illegible]" mount) and "Blondie John[illegible] National).
Gaiety.—"Hard to Handle" [illegible]
Deansgate.—"Laughter in [illegible]" versal).
Piccadilly.—"Zoo at Budapes[illegible]"
New Oxford.—"The Wishbone[illegible]"
Market Street.—"The [illegible]" (M-G-M).

Newcastle

New Westgate.—"Grand Slam" and "Fighting Champ" (Pathé)
Paramount.—"No Man of [illegible]" (Paramount) and "Cohens and [illegible]" Trouble" (Universal).
Pavilion.—"The Death Kiss" [illegible]" Ideal).
Queen's Hall.—"Ironmaster" [illegible]" Ideal).
Stoll.—"Secrets of the French P[illegible]ce" and "Sports Parade" (Radio).

Sheffield

Albert Hall.—"Her Reputation" (Fox) and "Slightly Married" (Butcher).
Central P.H.—"Evenings for Sale" and "Discord" (Paramount).
Cinema House.—"If I Had a Million" (Paramount).
Electra Palace.—"Parisian Romance" and "After the Ball" (Gaumont).
Hippodrome.—"Letting in the Sunshine" (Wardour) and "Parachute Jumper" (Warner).
Regent P.H.—"Penguin Pool Mystery" and "The Death Kiss" (Gaumont).
Union Street.—"Pier 13" (Fox) and "Thrill of Youth" (Gaumont).

"DINNER AT EIGHT"

M-G-M's MULTI-STAR SUPER

"Dinner at Eight," claimed as the biggest multi-star film yet attempted, has been received as a major sensation, judging by advance reports. This play, by George S. Kaufman and Edner Ferber, at present running at the Palace, London, is considered to have that "balance of characters" necessary to provide stellar actors with individual personations of real merit.

"Dinner at Eight," David O. Selznick's first production for M-G-M, differs entirely from "Grand Hotel," for its action is not centralised in one spot, but occurs variously in several homes and offices until, finally, all of the different factors are brought together for a formal and insincere "Dinner at Eight."

In number of great ranking players the production outshines anything yet done in the multiple star line. Four of the players, John Barrymore, Lionel Barrymore, Wallace Beery and Jean Hersholt played in "Grand Hotel." Marie Dressler, Jean Harlow, Billie Burke, Madge Evans, Lee Tracy, Louise Closser Hale, Edmund Lowe, Karen Morley, Phillips Holmes and May Robson go new to many-star engagements.

Cameo Characterisations

The various characterisations are [illegible]like in their distinctive nature. [illegible]Dressler is a one-time star, bereft [illegible]beauty but not her wit. Oliver Jord[illegible] of the staid old Jordan Steamship[illegible] man harassed by business and phys[illegible] is played by Lionel Barrymore. Bil[illegible] interprets Millicent, his society-m[illegible] Wallace Beery is a ruthless financi[illegible] who secretly plots Jordan's ruin[illegible] Harlow is this wife, a fluffy doll w[illegible] an outside interest in "Doctor [illegible] (Emund Lowe), whose wife, in turn[illegible] Morley, is both tolerant and unders[illegible]

John Barrymore has an extrem[illegible] rôle as "Larry Renault," a fadin[illegible] star, whose romance with "Paul [illegible] (Madge Evans) is the final sky-roc[illegible] of a dead career. Lee Tracy has the[illegible] prize as "Max Lane," a theatrical a[illegible] first befriends "Renault," a theatr[illegible] ducer, and "Renault's" last chance[illegible] ther theatrical activity. Phœbe F[illegible] great leading woman of "Cynara," [illegible] Alden."

George Cukor, the director entru[illegible] this glittering galaxy of talent, [illegible] pronouncedly successful directo[illegible] on both stage and screen. He [illegible] Selwyn and Shubert attractions [illegible] York for years, and since comin[illegible] tures has included "The Royal [illegible] "A Bill of Divorcement," and "Our [illegible] amongst his successes.

AMATEURS' REAL RESCUE

Whilst shooting a film, "The [illegible]and of Fate," on the River Stour at [illegible]anford, Dorset, on Sunday, the members had to suddenly drop their work to rush to the rescue of an 84-years-old man who was seen to fall from his boat into deep water while fishing. The old gentleman was pulled out of the water and proved to be the owner of the property upon which they were shooting their picture.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 3451-3

Theatre Furnishing
Pixtons Ltd.
65-NEWMAN STREET
LONDON.W.1.

PROJECTIONISTS' EXPANSION EFFORTS

PROPAGANDA MEETINGS AT PRESTON AND SOUTHSEA

TWO efforts have recently been made (one in the North, the other in the South) to form branches of the Guild of British Projectionists and Technicians, both with a good promise of success. That in the North was made at Preston on Sunday last, when a meeting was held at the Theatre Royal.

A number of operators from the district attended.

The meeting began with the showing of two films, "Making a Voice" and "Eyes of Science."

Members of the Manchester Court of the Guild addressed the meeting, which was held under the chairmanship of T. Moore, who pointed out that the Guild was not a trade union, but a limited company, and its interests were social and educational.

The Manchester Court during the past twelve months had found posts for 28 operators. Several men in the Preston districts were members of that Court.

Co-operation With Management

R. Thompson, treasurer, said he considered it a wonderful movement, which had behind it the backing of leading manufacturers of kinema equipment. The Guild had made great progress since its inception. Technicians should co-operate with the management of the theatre and the people who supplied films and equipment in one common interest to get the best out of it. If they worked alone, they would not go far.

J. Cammon, one of the oldest operators in the Manchester district, gave an interesting survey of developments since the time of the first moving pictures.

The Guild, he said, brought about the team spirit and helped a man through his own energies into improving not only his own position, but the status of his fellow members.

C. W. Perry proposed a vote of thanks to R. Barnes, manager of the theatre, and his staff, and to the firms who had supplied the films.

After this, it was proposed that a Preston Court be formed, and several men expressed their desire to join, and took forms. Another meeting will be called shortly.

Preliminaries at Southsea

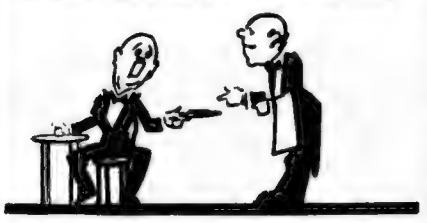
A meeting of projectionists was held on Sunday, June 18, at the Commodore Theatre, Southsea, by kind permission of Eddie Burns (manager), and was very well attended.

Jack Croucher (ex-Western Electric Co., Ltd.), addressing those present, explained the aim of the Guild, saying that efficiency was their object and that the local C.E.A. had no objection to any of their staffs joining the Guild. A local official, who had taken a keen interest in the Guild, was with them at the meeting.

He then introduced Supt. C. Gould, chief

(Continued on page 41)

A PROGRAMME BOOKING



Technical jargon becomes a bad habit frequently. An exhibitor in a restaurant who found fork marks in the steak supplied him yelled to the waiter:—

"This steak's all cue-marks; bring me a first release. And stewed prunes as a second feature."

The Observation Window

Neon Developments

Current Direct from Mains Supply
Wide Film Wakes up Again

ALTHOUGH the neon sign is its own publicity agent at night time, it has long been felt that its daylight appearance should be improved. The average jumble of tubes and wires is no ornament to the front of a building. Although a metal casing for the tubes is not advisable, owing to the high voltages employed, I hear that in the coming season we shall see several innovations in the way of tubes built into glass letters or concealed behind frosted glass, on which the letters are stencilled.

ONE firm is already making a double-sided sign, the reverse view of the letters being obtained by means of stencils exposing a portion of the suitably shaped tubes. More revolutionary are the ideas upon which two inventors are now working. The first proposes to provide a large glow area, contained between two pieces of plate glass, over which any desired stencil can be placed.

IN the other system, the channels forming the letters are actually formed in plate glass, no tubes whatever being employed. Not only does this construction enable very small letters to be employed—it is even suggested that programme boards and price tickets could be built up—but by shortening the sections of the lettering it is possible to run the sign direct off the mains supply, without the use of transformers.

WIDE-FILM, which agitated the whole of the Trade two years ago remains to-day merely the memory of a scare. One of its begetters, George K. Spoor, still believes in it, and is stimulating interest in his work at the Century of Progress Exhibition at Chicago.

HE has built his own theatre at the exhibition, the Spoor Spec-tac-ulum, a modernistic thousand-seater, and is running a 22-minute scenic of Niagara Falls there on a screen 63 ft. wide and 38 ft. deep. The picture is on 64 mm. film.

ACCORDING to Spoor, his equipment and process have been perfected in recent months. Simultaneously with the fair premiere, Spoor says he is preparing to purchase two plays "of distinction" which will be reproduced by his Natural Vision system. Upon their completion, five theatres in as many key cities will be opened, marking the beginning of a chain aimed to introduce his pictures throughout the country.

FOR its 78th annual exhibition to be held in September next the Royal Photographic Society has, as last year, a section for kinematograph entries. Either standard or substandard film may be sent in for competition, the upward limit for reels being 1,000 feet in the case of 35 mm. and 400 feet in 16 mm. Judging will be primarily from the point of view of production, and all classes of film are admissible.

AN amusing picture is conjured up by an item of news from the Paramount studios in Hollywood. To prevent squeaks manifesting themselves on sets, two squeak testers, one 17 stone 10 pounds, the other 7 stone 4 pounds, walk over the set. When they hear squeaks they hammer down the boards. It appears some squeaks fail to respond to the weight of the giant, and the "little feller" finds 'em. The two testers might be teamed together for a comedy.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The New Odeon, Weymouth, opened on June 2, strikes a note of comfort and efficiency throughout. Its proprietors are The Picture House (Weymouth), Ltd.

The note of efficiency is especially marked in the projection room, illustrated above. Built over the entrance lounge, it is spacious and houses Kalee No. 8 rear-shutter projectors, fitted with Kalee H.M.L. high intensity arcs and Taylor, Taylor Hobson lenses. Sound apparatus is B.T.-H. new extended frequency range. Electrical equipment is all British.

Adjacent to the projection room are the non-sync. room, a room housing the generating equipment, a rewind room, and a well-lighted workshop, 11 ft. 9 in. by 7 ft. 6 in.

STUDIO EXPERTS ON COLOUR WORKING

HARDER WORK ESSENTIAL TO ACHIEVE SUCCESS

THE recent developments which have taken place in Technicolor have turned the attention of studio technicians to the problems of photographing in colour, and if, as seems likely, another process is likely to come to the fore as well, we may see again some of the delights of colour incorporated in coming pictures.

A Distinct Enhancement

The *American Cinematographer* has been asking various studio personnel the question: "What is your opinion of the value of natural colour kinematography?" The results have been various. Darryl Zanuck, formerly production chief of Warner Bros. and now with United Artists, believes that colour photography is a distinct enhancement to any picture, always provided the colours are natural and true and not harmful to the eyes.

Fred. W. Jackman, Warner-First National director of scientific research and special effects supervisor, declares that working with natural colour processes, particularly Technicolor, has proved no different from working with black and white.

"In the colour productions recently made," he says, "we employed miniatures, glass shots, optical printing, and projected backgrounds exactly as in normal monochrome productions. Natural colour kinematography does not impose any restrictions upon the special process department and can give excellent results."

A Matter of Suitability

The suitability of the film to colour treatment is emphasised by A. Gilles, who used both colour and black and white in the record of the Vanderbilt Oceanographic Expedition. Such films as "Congress Dances" and "The Sign of the Cross" would gain, but pictures like "Dr. Jekyll and Mr. Hyde," "Scarface" and "Arrowsmith" demand the relatively cold qualities of black and white," he asserts.

Henry Sharp, who photographed "The Black Pirate," takes a different view from that of Jackman. "Natural-colour kinematography demands special care not only in photography, but in art direction, set-dressing and costuming," he states. "Many weeks were spent in making tests for 'The Black Pirate,' first of the Technicolor process, then of sets, players and costumes." He is of opinion, however, that with the modern Technicolor, perfection can only be achieved where time is given to make tests. "I would hate to try to get perfect results in colour under to-day's system of small budgets, curtailed preparation and abbreviated schedules."

More Work in the Studio

"Colour will need harder work for three units of the troupe," is the opinion of Ray Rennaman, who photographed "Dr. X" and "Wax Museum." These units are the camera crew, the electricians and the "grips," but if they are efficient, colour need add nothing to the schedule, and the results, if the subject matter is properly chosen, more than justify the added effort necessary.

Hal Mohr, cameraman of "Broadway" and "King of Jazz," does not feel that the existing natural-colour processes have attained perfection either in operation or results. "Therefore," he says, "I feel that under existing conditions, black and white is the more expressive medium as well as the more economical." He believes that colour kinematography has a future, nevertheless.

As it seems probable that colour will shortly find its way into British studios and be increasingly used, the above opinions have great value.

The greatest holiday attractions are cinemas using—
SIEMENS—PLANIA CARBONS

Stop, Look, Listen

The Basis of all GOOD ADVERTISING

by **Frank Tilley**
Publicity Director of Radio Pictures

"Indicate the broad lines which a showman should adapt to his own peculiar exploitation needs."

HOW like the once-familiar examination paper question sounds this request from the Editor of the *Kine.*! Paradoxically, it is a very easy and a very difficult question to answer. A fine thesis could be written on the fundamentals of advertising and exploitation, but it would be as useful to the exhibitor as would be a general treatise on physiology to the brain specialist.

Questions—

Motion picture advertising—and to avoid repetition I am taking that to include exploitation—depends primarily on a first question: "Does it sell motion pictures?" Any film advertising which does not answer this question in the affirmative is wasted money and effort. That is why so much of the stunt stuff misses: by being smart and sensational, but not selling the one thing you have to sell.

So the second question becomes "*What* in the picture can best be sold?" The third being "*How* can it be sold?" With an auxiliary question: "Will such selling also satisfy?"

—and Answers

The answer to question number two depends in every case on the individual picture plus local conditions. By this I mean that if you have a picture in which the big sales-line is the star, you must still consider whether that star has a box-office vogue in your district. Such a statement may arouse loud protests, but it is a fact that some of the biggest stars do not appeal in certain spots.

Having worked out what is for your audience your best angle—be it star, author, story, novelty, topicality, melody, or any of the many angles involved, the next thing is to decide what is the strongest point to develop on this angle.

When this is settled, the third question arises—that of attraction-value; or "*How* can it be sold?" This question opens up a most important field. A great many people can figure out what is to be sold, but not so many can answer that "how?"

The Acid Test

First, there is the question of arresting attention. It applies equally to newspaper advertisements, bills, lobby displays, Press publicity, house organs and stunts. If any of these do not arrest or rivet attention, they fail fundamentally. "Stop, look, listen" is the acid test of all advertising. If your message, whatever its form, does not arrest potential customers' attention (that is the "stop"), cause them to read it (that is the "look"), and cause them to hear its message (that is the "listen"), it is leaving them unsold.

The "look" and "listen" can never be too strong, but beware of overdoing the "stop." You can stop most people by printing an advertisement upside down, but only a small percentage will turn the paper and go on to "look." Therefore such a "stop" defeats itself. The happy medium is a mixture of challenge and unusualness.

Planting an Idea

Take "King Kong," as an example. The newspaper campaign opened without any figure of the giant ape; the appeal was concentrated largely in two challenging statements: "The Strongest Story ever Conceived by Man" and "The Greatest Film the World Will Ever See." You will notice there is no temporising, no qualification. Not "The Greatest Film the world *has* ever seen," but "*will* ever see." That idea implanted, few could resist the appeal of something so unusual that it was declared to be beyond future excelling.

But *after* the newspapers had told the world all about the giant ape and his adventures and fights, *then* was the time to use Kong himself as an advertisement figure. Any such use before this would have incurred the risk of leaving the public mind with the impression that "King Kong" was an animal picture, which would have operated against the film's real merits, and would, as first impressions stick so tight, have been hard to eradicate.

So what we had primarily to sell was the strangeness of the story and the supreme greatness of the film. Then we had the name of Edgar Wallace plus the general acclamation of the Press.

Thus we produced the "stop," the "look" and the "listen," and the subsequent performance lived up to the promises.

The "Satisfaction" Test

And now we are brought to what, in a previous paragraph, I called the auxiliary question: "Will such selling also satisfy?" Actually this is a primary question, because you cannot go on indefinitely selling things that do not satisfy. Overselling, the making of utterly unjustified claims, is a practice that cannot endure. It is a relic of the fairground, where you were there to-day and gone to-morrow. You cannot fold up a picture theatre like a tent and seek fresh suckers in another county fair. Your house is rooted both in its foundations and in the lives of the surrounding inhabitants.

But do not be modest—promise as much as by a reasonable stretch of imagination you can fulfil. Of course, when you have a picture that cannot possibly be oversold, no matter how strongly you exploit it, you have an exception to this rule. But they are few and far between.

The Use of Controversy

A great number of exhibitors will be running "Christopher Strong" some time in the future. This is the second picture with Katharine Hepburn, who became a star overnight in "A Bill of Divorcement." But while we honestly believe that she is the greatest screen artiste of the day, remember that the public has so far only seen her in one picture and that while 90 per cent. of filmgoers rave over her, the other 10 per cent. rage over her!

That is because she is something new and different. At no given time will *all* the people accept something new. So take advantage of that, do not let it be a liability. Base your campaign for once on the minority, because the mere billing of her name will draw in her adherents.

She has been made a controversial subject. Where there is a controversy there is talk. What people talk about they are interested in. And what they are interested in they go to see.

I have used this example because it enables you to apply the test of my first question: "Does it sell the picture?" to this idea, and so grasp by precept the purport of that quesion.

Art Work and Pictures

One further point on what is known as "art" in advertising and billing—that is the illustration matter. I believe, as a general rule, in avoiding the use of individual scenes for two reasons. The first is that a motion picture is made up of thousands of these individual scenes, and no one of them as a static illustration adequately represents the film. The other is that if you *do* choose a scene, you will invariably show, and thus disclose, the "big punch," unconsciously destroying the element of surprise and therefore diminishing the full entertainment value of that scene when it appears on the screen.

Art work should aim—except when your selling point is the star—at the atmosphere, the theme, the general idea of the picture, instead of at the reproduction of a scene. As an example, and at the risk of an accusation of egotism, take an advertisement which Radio used for "The Past of Mary Holmes." This showed a poor and weary old woman hungrily listening to the playing of a gramophone, while in visionary form behind her was seen her former self as she had appeared in "Lohengrin."

That told the whole story without showing any scene from the film itself. No one could look at this advertisement without grasping that the film was about a once great opera singer brooding over her vanished glory. It left the mind intrigued as to what happened—and how it happened.

And I think that when you can achieve such a result you are approaching towards perfect motion picture advertising.

Crowds watching the Dewsbury Carnival procession were amazed at this giant figure (12 ft. high) of "Kong." It was made at the Pioneer Theatre by Manager Horace Masterman and his staff to advertise the forthcoming screening of "King Kong" (Radio).

TEMPTED TO SEE "TROUBLE IN PARADISE"

TIPTON TIE-UP BRINGS BRISK BUSINESS

A. J. DAVIES, manager of the Regent, Tipton, is proving himself a consistent showman in his methods, selling his pictures to the public, and one is assured of a novelty when visiting his theatre.

For "Trouble in Paradise" (Paramount) he tied up with a number of fruit stores in the town, supplying a giant model of an apple, 5 ft. in diameter, across which was written: "This apple caused trouble in Paradise—get your fruit supplies here—then visit the Regent Cinema and see the film 'Trouble in Paradise.'"

For the screening of "The Bitter Tea of General Yen" (U.A.) he decorated the front of his house with a number of large Chinese lanterns, and in the centre of the canopy erected a life-size cut-out of a Chinaman carrying tea chests on a shoulder yolk having the film title pierced in the chests and illuminated during the evening.

To publicise "The Hounds of Zaroff" (Radio) his foyer was made the chief attraction. Here large-size replicas of hunting dogs were arranged around the pay-box, whilst on either side were large cut-outs of the bowman shooting an arrow at a further setting of the crouching fugitives.

In connection with "His Wife's Mother" (Wardour), an interesting tie-up with local traders was effected by Mr. Davies. For inclusion in their windows he provided cards worded: "His Wife's Mother advises the purchase of goods from here; she has been a customer for years, and she knows. Do not fail to visit the Regent Cinema, where she is entertaining the whole town right royally during the week, assisted by Gene Gerrard, in a comedy you will thoroughly enjoy."

Staff Esprit de Corps

How a Liverpool Manager Achieves It

Here is a good idea from the Garrick Picture House, Kirkdale, Liverpool, of which R. Pascoe has been manager from almost the opening day. He has established what he calls a "staff tradition," and every newcomer is expected to make himself thoroughly familiar with what is expected of him.

Could there be any more appropriate way of doing this than by enclosing in the employee's pay envelope a personal letter, worded as follows:—

"In this Envelope is your Wages, 'Would you like them increased?'—well, listen to my words. THE PATRONS ARE ALWAYS RIGHT, and we have Pictures to sell and sell quickly, we are not in the fortunate class of first-run Houses; I advertise, and the kinema public are well informed through the Press of the films shown, but by your personality you encourage our patrons to come here; BE NICE, BUT NOT FAMILIAR, ask them if they like the show, what class of films they do like; we all work for the same company; tell your friends, boost up the Garrick—THE HALL, THE TALKING and THE FINE ALL-ROUND PROGRAMMES, and each employee will earn his wages. The operators, by the way they show the films; the doormen by their cleanliness and affability; the attendants, by the way they seat people and never miss a seat—we are never full till EVERY seat in the hall is occupied; the chocolate-boy, by his sales; every employee should earn his own wages by his interest in the hall.

"The manager has, and will still give, 5s. for every suggestion that will improve the takings.

R. PASCOE, Manager."

Periodically, all the Garrick employees receive one of these letters as a reminder. Mr. Pascoe pays the 5s. for suggestions out of his own pocket.

Although the frontage of the Garrick does not lend itself to elaborate displays, Mr. Pascoe makes a fine poster display.

For "I Am a Fugitive" (Warner) he had massive 56-sheet and 48-sheet sizes of linen posters displayed on the building. He is always ready to assist his brother managers on the same circuit—the new Regent circuit—and often his publicity material has been passed on to other halls. The Garrick was, up to recently, an A.B.C. hall.

An effective window setting by Alex. Seymour, for THE LOVE OF MIKE (Wardour), at the Orient, Birmingham

VISITORS TO BLACKPOOL

See "Letting in the Sunshine"

The Princes Cinema, Blackpool, chose the big "Guest Week" to play "Letting in the Sunshine" (Wardour), and one of the biggest exploitation stunts ever launched by Mr. Cooke, the manager, was put over in connection with this film.

Specially designed posters and handbills were circulated all over the town and big tie-ups with some of the principal stores resulted in good publicity. The window displays consisted of sun-bathing suits and sports costumes, and the shipping offices also co-operated.

Noel Gay's song hit, "Letting in the Sunshine" was put over from all the principal song depots, where great crowds joined in the chorus all the week.

J. Higham Scores Again

Stunts that Set Bordesley Green Talking

J. B. Higham, manager of the Elite Theatre, Bordesley Green, Birmingham, has put over some snappy schemes in publicising the Elite programmes that have resulted in much mouth-to-mouth publicity in the district.

For the screening of "The Face at the Window" (Radio) and "Hold 'Em Jail" (Radio) he affixed grey paper strips to the entrance doors of the foyer and auditorium to represent the barred doors of a jail, behind which were affixed cut-out heads of Wheeler and Woolsey, below which were announcements, "Do not miss 'The Face at the Window' and the Wheeler-Woolsey mirthmakers in 'Hold 'Em Jail' at the Elite Theatre: it is first-class entertainment.

For "Tiger Shark" (First National) a massive cut-out of a shark's head was affixed to the front of the house, below which was a head of Edward G. Robinson, whilst the scheme was completed with the film title suspended on wires in cut-out glitter letters.

Groups of people in cut-out form, having real linen gags around their mouths were arranged along the side of the foyer during the screening of "Afraid to Talk" (Universal). With these were hand-written cards carrying the question: "Why have these people been gagged?"

For the exploitation of "Marry Me" (Ideal) a "Heath Robinson" motor-car was constructed and placed over the entrance to the kinema, with cut-outs of Harry Tate and Renate Muller in the front seats. Beneath this was a large poster: "See Harry Tate and Renate Muller in 'Marry Me,' it is a great laugh; showing to-day." The screening of "Air Mail" (Universal), coinciding with the Hospitals' Air Pageant in the city, provided manager Higham with a splendid opportunity for publicity, which he was quick to seize. On the front of the house were placed large posters worded tieing-up with this big local event and a number of aeroplane cut-outs and parachutes.

BARRED ENTRANCE

Merthyr Prison Cell

H. P. Haggar set the whole town talking with his stunts, boosting the screening of "I Am a Fugitive" (Warner) at the Castle Cinema, Merthyr Tydfil.

The vestibule was converted into a prison cell, with bars covering the entire entrance of the kinema. So realistic was the display that the corporation engineer informed the police that massive iron bars had been put across the entrance of the kinema. The police, 'phoning the kinema, were told that the bars were only made of wood and could easily be removed; they allowed them to remain.

Three convicts, a warder and a bloodhound, parading the streets in the surrounding district, caused another sensation and Mr. Haggar was again warned by the police, this time for obstruction.

FREE TEA FOR PATRONS

Brings Full Houses at Southsea

Edward G. Burns, of the Commodore Theatre, Southsea, exploited "The Bitter Tea of General Yen" (U.A.) by a ministerial tie-up with the Ellaheena Tea Co. of Ceylon. The vestibule display was built up to form a tea plantation, with an attractive display in the foyer reading: "The Bitter Tea of General Yen" and "The 'Better Tea' of Ellaheena."

A sample packet of Ellaheena tea was given to each patron leaving the theatre. As a result of the boost the film played to capacity houses throughout its run.

MAN IN PYJAMAS

Parades Castleford Streets

A man dressed in pyjamas paraded the town and district distributing handbills to exploit "Sleepless Nights" (Wardour) at the Albion Super Cinema, Castleford.

R. G. Warner, who was responsible for this stunt, arranged tie-ups with Woolworth's and a number of gramophone stores for records and song hits, chemists who linked up with Ovaltine, and furnishing stores for mattresses.

Previous to the screening of the film, records of the theme songs were played at the kinema.

PUTTING OVER TWO SPORTS FILMS

BRISTOL'S SPORTING WINDOW DISPLAY

A WINDOW display at a sports' outfitters was used by W. Collings, of the Stoll Picture House, Bedminster, Bristol, to boost "This Sporting Age" (U.A.). The bed of the window was dressed to represent a lawn, across the centre of which was stretched a tennis net. On each side of the net were two life-size models of girls, with rackets in their hands as though about to commence a game.

In one corner of the window was another figure—a man with a racket under his arm and a bag of tennis balls in his hand. The front of the window was dressed with tennis rackets and sports goods, while at the back were a number of stills of scenes from the film.

Realising that the display was also appropriate in connection with one of the films which he had coming the following week, "Three on a Match" (F.N.), Mr. Collings made a reference to the picture by putting a card in the centre of the window which read, "Forget your love troubles when playing 'Three on a Match,'" and drawing attention to the fact that the film was coming to the Stoll next week.

PUBLICITY ON THE WING

Birds in Edinburgh Setting

Motion and reality number among the things in publicity which claim the public's attention more than anything else. Whenever putting over a film, J. Nairn, manager of the Ritz., Edinburgh, endeavours to introduce these two. In his latest effort in connection with "Mr. Robinson Crusoe" (U.A.) they were well in evidence.

A window display was staged and the setting for this was based on the South Sea lagoon scene in the film. The background was painted on a sheet measuring 9 ft. by 6 ft. The foreground consisted of real sand, grass and moss, and a small pool.

A cut-out of Douglas Fairbanks carrying Maria Alba was placed in the centre of the scene, while across the top was a notice advertising the film title.

To give life to the display Mr. McNairn included six love birds, canaries, tortoises, and three lizards. These aroused great interest, the birds in particular, as they flew about and perched on the cut-outs of Douglas Fairbanks and Maria Alba.

BRENTWOOD LAUGHS

At W. Walker's Model Horse

Brentwood people laughed last week at an amusing contraption representing a horse, which was led through the main streets by a boy. This was a stunt worked by W. Walker, of the Palace, Brentwood, for "Up for the Derby" (W. and F.). The horse was made with a clothes-horse mounted on wheels and fitted with a cut-out of a horse head and a feather duster tail. On its back was a shirt, while posters attached to the side bore the notice, "Put Your Shirt On It" and made reference to the film.

CIGARETTE-CARD TIE-UP

Advertising British Stars

People in Australia and New Zealand who travel by trams have had their attention attracted to the film star cigarette cards issued by De Reszke by a colourful display card illustrating the complete set of cards. This tie-up with this well-known cigarette firm is another of the many effective ways in which British Dominions Films, Ltd. (of Australia) are putting over British films and players in Australia and New Zealand.

Are You a Member of the

Managers to be eligible must have proved themselves live showmen by having had at least six mentions in the Showmanship pages of the *Kine* during the past 12 months. It is a condition that members must be subscribers to the *Kine*, either personally or through their halls. Certificates will be issued to applicants, while the member who possesses the finest and most consistent record of exploitation throughout the year will be awarded a massive silver shield.

'Kine.' Company of Showmen?

For Paramount's MURDER AT THE ZOO an excellent effort was made to attract attention in the Zoo itself by means of newsboys with gratis literature, a distribution being made near the monkey house and the giraffe enclosure

SHOWMANSHIP AROUND LONDON

Producing Talkies on Islington Stage

FOR one week only, as the advertisements say, a new talkie studio made its appearance at the Lido, Islington. Harry Sanders' idea was to show his patrons the inner side of a studio. Arrangements were made with a firm specialising in this class of stunt and the Lido stage was occupied with scenery, lights and a Vinten camera, and members of the audience were invited to take part in the production, facetiously entitled "A Very Grand Hotel." The stunt has been worked before in music-halls, but I understand this is the first time it has been done in a kinema.

Whilst, admittedly, it has an entertainment value—and a box-office aspect, for the picture made the one week is screened the following—the show seemed more to demonstrate the potentialities of the producing concern in being able to provide kinemas with a mobile equipment for recording local topical events.

Bright and Breezy and—Bayco

Accepting an invitation to see "the naked truth about the West End," *vide* the throwaway issued by the Dominion, Tottenham Court Road, I was cordially welcomed

Ghosts appeared in Bethnal Green last week for W. Morgan's presentation of the re-issue of THREE LIVE GHOSTS (U.A.)

by A. H. Shapeero. His big "news" was the presentation of Bayco, the resident organist at the Dominion—a young man of only nineteen.

Summer Renovations

A number of North London exhibitors are taking advantage of the summer season to renovate their halls, and among those houses which are being treated is the Barnet Cinema. This house will be closed during this week to enable Hall and Dixon to carry out a new decorative scheme. It will reopen on July 3 with a bumper programme in which "The Little Damozel" (W. and F.) will be featured.

In the near future the Bruce Grove Cinema will pass into the decorators' hands, and among other improvements which will be executed will be a reconstruction of the balcony. Robert Cromie, F.R.I.B.A., is preparing the plans.

EASTERN ATMOSPHERE

Boosts "The Mummy" at Hanley

Manager Gregory, at the Regent, Hanley, again excelled himself last week with his exploitation of "The Mummy" (Universal).

By the clever use of cardboard cut-outs the front of the Regent was transformed into a striking resemblance of Egyptian architecture, the god, Isis, being a conspicuous figure at the head of the entrance, while the spacious foyer of the building gave plenty of scope for an exhibition of Eastern objects.

In conjunction with Mr. Gregory, Messrs. Campbells (one of the largest furnishers in the district), who have a store opposite the theatre, displayed a casket similar to the one shown in the picture, and passers-by were invited to look through a "peep hole" in the lid, where they saw the shifting eyes of "The Mummy."

The Kingsland Empire is also in the process of being brightened, and here the decorative work will include the exterior as well as the whole of the auditorium.

The Imperial, Kingsland Road, closed on Saturday and will be entirely redecorated in a similar manner to the Coliseum, Stoke Newington Road, which reopened recently. New seating, carpeting and drapings will be fitted, and the decorative work designed and carried out by Mollo and Egan, of Victoria, S.W.

Kinemas and Juveniles

The heading to this paragraph bears no relation to the thorny question of the admission of children, but is an allusion to the popularity of youngsters in the variety side of West London programmes.

At the Gaumont Palace, Hammersmith, Dick Read presented the "24 Breezy Beam Babies" in a song scena, with Bobby Howell and his orchestra, and within the proverbial "stone's throw" the Commodore was featuring the "Corona Babies." Another comparatively near-by house, the Savoy, East Acton, had "Terry's Juveniles" as the stage attraction. Programme precociousness with a vengeance!

P. Swanwick Again

An ingenious canopy display was devised by Percy Swanwick to publicise "Evenings for Sale" (Paramount) during its presentation at the Empire, Wood Green, last week. It consisted of a three-panel cut-out and presented the stars' names on each of the outer boards. The centrepiece carried the film title in bold lettering, and in the middle appeared a picture of one of the players. After being displayed for a short period this would disappear and another would take its place. The three star players were presented in this manner, and the display attracted a lot of attention.

Reading Aquarium

E. McQuaid, of the Central Picture Playhouse, Reading, secured good publicity for the presentation of "With Williamson Beneath the Sea" (P.D.C.) by means of an interesting vestibule display of a large variety of sea and river fish. These were loaned by local anglers, who also supplied a collection of rods and other articles used in the sport. A diving suit was also procured and formed a feature of the display.

Melodrama at Paddington

When screening a flying film, presentation and publicity generally comprise the familiar settings of an air crash and a profusion of miniature aeroplanes. I have often wondered why the money thus expended has not been directed towards a more ambitious stunt. Capt. Lander, of the Grand Kinema, Paddington, is apparently of the same opinion. At all events, he broke away from the obvious as was perhaps to be expected from a one-time flying "ace." He was showing "Four-Mile Death Dive" and he had one of the most effective displays I have seen. Over the entrance of the kinema, some 40 ft., were the wings of an aeroplane, and to give point to the title of the film, a life-size "airman" was in the act of dropping from the machine. The realistic size of the aeroplane and the "man" gave the display a touch of melodrama, and it was certainly more effective than a jumbled up collection of cut-outs and model machines.

Original Display For Air Film

Chinese Exhibition

"The Bitter Tea of General Yen" (U.A.) was given a good boost at this house by exhibiting Chinese idols, opium pipes and model junks borrowed from the local museum The attendants and usherettes were all attired in the national costumes for the week and the entrance lamps transformed to lanterns for the occasion.

Out-door publicity was secured by sending out a Chinaman carrying a long pole, on which were hung two streamers giving the film title in pseudo Chinese characters.

A tie-up with a local store also helped to arouse interest in the programme.

PREPARING FOR THREE DEVIL FILMS

LIVERPOOL SHOWMAN'S PLANS

For "Nagana," which is being shown at Trocadero, Liverpool, this week, F. J. Smidmore has an extremely vivid show in Universal's office display window, which is situated immediately opposite the main entrance of the Trocadero, which has riveted a great deal of attention.

In the next few weeks Mr. Smidmore is showing three films with titles which include the word "devil"—"The Devil is Driving," "The Devil Commands," and "Lucky Devils." As a showman the idea has occurred to him of creating a Mephistophelian atmosphere. One of his stunts will be to dress up an attendant in the attire of an imaginary devil and to send him on a street parade carrying a card drawing attention to the Trocaderos attractions.

IDEAL SUMMER UNIFORMS

Send for further designs, also patterns of washable materials for male and female Attendants' Uniforms.

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TWO TEWKESBURY KINEMAS

Justices Adjourn Applications.

MARKET DEEPING PROJECT.

When H. E. Weight, of Penarth, made application to the Tewkesbury justices for their approval of plans for the erection of a kinema on a site in High Street, Tewkesbury, it was learned that there was also a further application for a kinema in the town the plans for which had been prepared by Satchwell and Roberts, of New Street, Birmingham. After hearing details of the proposed building the justices adjourned both applications for the opinion of the police and other departments of the Council.

West Kirby Project

Reginald Lionel Kemp, of 3, Newcastle Chambers, Nottingham, kinema proprietor, has given notice of his intention to apply to the Special Sessions, to be held at Birkenhead to-day, Thursday, June 29, for the approval of plans for a kinema at the junction of Grange Road and Bridge Road, West Kirby, formerly the site of the Picturedrome, known as the Queen's Theatre.

Manchester Alterations

Alterations, comprising interior work and improvements, increasing stage accommodation, and removal of screen, etc., are well in hand at the Piccadilly Picture Theatre, Piccadilly, Manchester.

The architects are Pendleton and Dickinson, L.R.I.B.A., of 16, Brazennose Street, Manchester.

The contractors are Fearnley and Sons, Ltd., Eccles New Road, Salford, Manchester, and ventilating is by Saunders and Taylor, Praed Road, Trafford Park, Manchester.

Market Deeping Scheme

A scheme is afoot for the building of a new kinema at Market Deeping, near Peterborough. The promoter of the scheme is W. V. F. Snow, of 74, Castlefield Road, Peterborough. No plans have yet been drawn.

Aldwych Theatre Architect

G. E. Weston and Sons, of 42, Wellclose Square, E.1, are the architects for the new demonstration theatre to be built in Columbia House, Aldwych, for Film Industries, Ltd.

Ealing Plans Approved

Plans have been approved by the Ealing T.C. in connection with the erection of the new Luxor Cinema at Ealing. A contract is to be placed at an early date, and it is understood that the building work will be started early in July.

Accommodation for 2,400, a large stage fronted by rising platforms for orchestra and organ, and a large café are to be features of the new kinema. Luxor (Ealing), Ltd., of which Walter Bentley is associated, are the promoters.

J. Stanley Beard and Clare, National Bank House, 101-3, Baker Street, W.1, are the architects.

THEATRE DECORATIONS
FURNISHING
AND
STAGE EQUIPMENT
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, N.W.1
'Phone: Museum 9730.

FIVE NEW W.E. CONTRACTS

The Rex, Lockerbie; Rialto, Bebington, and the Phœnix, Sheffield, have signed up for Western Electric's 4UF, 3AS.NS, and 3A.NS type sound equipments, respectively.

Western Electric have also contracted for the installation of their standard three-microphone stage show amplification system in the Trocette, Tower Bridge Road, and the Regal, Norwood, both under the control of the H. and G. Circuit.

The Forum, Aberystwyth, the Pavilion, Ashton-under-Lyne, and the Regal, Winchester, opened last week with W.E.

August 7 Releases

A WIDE VARIETY

Favourites Both Old and New

Suggestions for Creating Musical Atmosphere

By A. W. Owen

RELEASES this week lend themselves well to musical atmospheric interludes, and the numbers suggested, if well presented, should definitely enhance the film. Binding's "Life on the Ocean" will form a bright and popular interlude to "Our Fighting Navy," and Schubert's "March Militaire" should create just that military atmosphere which "The King's Vacation," with George Arliss as the Ruritanian King, demands.

The comedy absurdity, "Excess Baggage," has a semi-military setting, and that old silent film favourite ("The Parade of the Tin Soldiers") can be again utilised with sure appreciation of the patrons.

A third military film, "Men Must Fight," is a futuristic war film, but either "Rienzi" or "Light Cavalry" overtures will give the war atmosphere of any decade with equal facility.

A reissue of the "King of Jazz" brings back memories of the famous Gershwin "Rhapsody in Blue," which is the best example ever written of symphonic jazz. Orchestras will not find its performance an easy task, and small combinations should rather play for safety, with a medley of the famous theme songs, "Happy Feet," "The Song of the Dawn," etc., particulars of which are also given.

"KING OF JAZZ" (Universal) (Reissue)

CERT. U. 8,260 ft. Reg. No. F.4266. Reviewed in *Kine.* June 19, 1930.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Paul Whiteman and his Band, John Boles.
ATMOSPHERE.—A reissue of the screen's first effective spectacular revue, featuring Paul Whiteman and his Band, the chief musical item being the "Rhapsody in Blue," a "jazz" symphony.
ORCHESTRA.—"Rhapsody in Blue." Fantasie. George Gershwin. (Chappell.) Or a short medley of choruses of successful song numbers in the film, such as "Song of the Dawn," "A Bench in the Park," and "Happy Feet." (Chappell.)
ORGAN.—As orchestra, with adaptation from piano-solo copy of "Rhapsody in Blue," and vocal song copies of the smaller numbers, with or without synchronisation as desired.
NON-SYNC.—"Rhapsody in Blue." George Gershwin. Recorded by Paul Whiteman and the original film Orchestra on H.M.V. C.1395, or recorded on H.M.V. B.3435 as organ solo by Jesse Crawford, or by Quentin McLean as organ solo on Columbia D.X.116. For short selection records are available as follows:—"Happy Feet" foxtrot, H.M.V. B.5943, Jack Hylton's Orchestra; "Song of the Dawn," H.M.V. B.3456, John Boles, tenor; "Bench in the Park," Columbia D.B.148, Layton and Johnstone.
LIGHTING EFFECTS.—Blendings of bright and varied and well contrasted colours throughout.

"MEN MUST FIGHT" (M-G-M)

CERT. A. 6,459 ft. Reg. No. F.8523. Reviewed in *Kine.* March 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Diana Wynyard, Lewis Stone, Phillips Holmes.
ATMOSPHERE.—The adage, "Men must fight and women must weep," forms the theme of this film. The horrors that can be expected in the next great war, with its bombs and poison gas, etc., are realistically depicted.
ORCHESTRA.—"Light Cavalry." Overture. Suppé. (Boosey-Hawkes.) Or even more effective if large orchestra, "Rienzi." Overture. Wagner. (Same publishers.)
ORGAN.—As orchestra, with adaptation for either overture from the piano-solo copy of any edition for solo work, and from the piano-conductor copies of above edition if synchronisation with record, as detailed below for non-sync. is desired.
NON-SYNC.—"Rienzi." Overture. Wagner. Recorded on Columbia L.1820-1 by Bruno Walter and the Philharmonic Orchestra. Or "Light Cavalry." Overture. Suppé. Recorded on Columbia D.X.42 by the Court Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic tints, concluding with deep crimson for finale "allegro" sections of either overture.

"TIMBUCTOO" (Wardour)

CERT. U. 6,503 ft. Reg. No. Br.8730. Reviewed in *Kine.* April 20, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Henry Kendall, Margot Grahame.
ATMOSPHERE.—A story of the travels of a son and daughter who transgress at home and are told by their father to "go to Timbuctoo," and do so literally, and meet with many adventures in the jungle, etc.
ORCHESTRA.—"Three African Dances." Suite. Montague Ring. (No. 1 only.) (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of above edition. There is no recording of this suite, and if synchronised interlude is desired use music for non-sync. and adapt from the piano-conductor copy. (Bosworth.)
NON-SYNC.—"Jungle Drums." Ketelbey. Recorded on Columbia D.B.9862 by the composer and his concert orchestra.
LIGHTING EFFECTS.—Blendings of deep orange, purple, deep blue and mauve.

"CHILD OF MANHATTAN (U.A.)

CERT. A. 6,441 ft. Reg. No. F.8499. Reviewed in *Kine.* March 9, 1933.
STARS.—Nancy Carroll, John Boles.
ATMOSPHERE.—Modern romantic drama of American big city life, in which a dance-hall girl "goes wrong the right way."
ORCHESTRA.—Short medley of two foxtrots played as introductory entr'acte only, such as "Then I know that I'm Home" and "At the Baby Parade," both published (Keith Prowse).
ORGAN.—As orchestra, with adaptation from the vocal professional song copies, and synchronisation with records (choruses only) of records detailed below for non-sync.
NON-SYNC.—Short medley of two foxtrots played as an introductory entr'acte only, such as "At the Baby Parade," recorded on H.M.V. B.6327 by Weem's Orchestra, and "Then I know that I'm Home," recording shortly.
LIGHTING EFFECTS.—Blendings of the brightest colours.

"THE KING'S VACATION" (Warner)

CERT.—A. 5,592 ft. Reg. No. F.8450. Reviewed in *Kine.* February 23, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—George Arliss, Florence Arliss.
ATMOSPHERE.—The story of a Ruritanian king who longs to become a man. Court ceremonial is satirised, and tender romance plays an important part.
ORCHESTRA.—"March Militaire." Schubert. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"March Militaire." Schubert. Recorded on H.M.V. C.1279 by the Royal Opera House Orchestra, Covent Garden, W.
LIGHTING EFFECTS.—Blendings of bright colours.

"EXCESS BAGGAGE" (Radio)

CERT. U. 5,358 ft. Reg. No. Br.8549. Reviewed in *Kine.* March 30, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Claud Allister, Frank Pettingell.
ATMOSPHERE.—A comedy absurdity in a military setting, complete with a supposed murder, ghost, etc.
ORCHESTRA.—"Parade of the Tin Soldiers." Jessel. (Feldman.) Played as introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Parade of the Tin Soldiers." Jessel. Played as introductory interlude, and recorded on H.M.V. B.3951 by H.M. Coldstream Guards Band; or on Columbia D.B.516 by H.M. Grenadier Guards' Band.
LIGHTING EFFECTS.—Blendings of bright colours.

"SHE DONE HIM WRONG" (Paramount)

CERT. A. 5,320 ft. Reg. No. F.8613. Reviewed in *Kine.* April 6, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Mae West, Cary Grant.
ATMOSPHERE.—Melodrama, which depicts the atmosphere of the Bowery in the 'nineties, with tough saloon backgrounds.
ORCHESTRA.—"The Wanderer's Goal." Overture. Suppé. Allegro finale section only, played as an introductory entr'acte.
ORGAN.—As orchestra, with adaptation from the piano-solo copy of any edition for solo presentation. (I cannot trace any recording, so if synchronising interlude is required, play overture as suggested for non-sync. record below, using piano-solo copy.)
NON-SYNC.—"Banditenstreiche." Overture. (Final allegro only.) Suppé. Recorded on Decca L.Y.6018 by Alois Melichar and Symphony Orchestra. (This should be presented as an introductory entr'acte, with last bars synchronised with film first title.)
LIGHTING EFFECTS.—Blendings of deep dramatic colours, with deep red for concluding thirty-two bars.

"THE MYSTERIOUS RIDER" (Paramount)

CERT. U. 5,302 ft. Reg. No. F.8608. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Kent Taylor, Lona Andre.
ATMOSPHERE.—Fast moving Zane Grey Western drama, with spirited action, romance and good horsemanship.
ORCHESTRA.—Any standard overture, such as "Raymond." Thomas. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation, and from the piano-conductor copy of the above orchestration when synchronising with the record detailed below for non-sync.
NON-SYNC.—Any standard overture, such as "Raymond." Thomas. Recorded on Columbia D.X.104 by Percy Pitt and the New Queen's Hall Symphony Orchestra.
LIGHTING EFFECTS.—Blending of blue, violet and orange for slow movements, and amber changing to deep red for "allegro finale."

"OUR FIGHTING NAVY" (Butcher)

CERT. U. 5,250 ft. Reg. No. Br.8800. Reviewed in *Kine.* March 30, 1933.
PUBLICITY.—One 6-sheet.
ATMOSPHERE.—Interest film, which pays fine tribute to the efficiency of the Senior Service by covering every phase of naval life and training, with a grand finale of realistic manœuvres.
ORCHESTRA.—"Life on the Ocean." Selection. E. Binding. (Boosey-Hawkes.) Cuts can be easily made to suit interlude time allowance.
ORGAN.—As orchestra, with adaptation from the piano-solo copy only, either for solo interlude, or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Life on the Ocean." Selection. E. Binding. Recorded on H.M.V. C.2480 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Blue, violet and green in light, medium and dark tints, concluding with rapid sequence of red, white and blue, as the "Rule Britannia" finale is played.

Solo Organ Interludes—III

A Musical League of Nations

Quentin Maclean's Latest Success

WHEN I visited our premier organist at the Trocadero Kinema, Elephant and Castle, S.E., for the purpose of securing details of one of his solo organ interludes, Mac gave me hearty greetings and took me down to his den, right down under the theatre, for a friendly chat.

To my request for something which had been successful in his own theatre, he handed me his notebook and suggested "A Musical League of Nations."

This seems to be an entirely original and up-to-the moment interlude, specially applicable at the present time with the World Economic Conference in everyone's mind. Mac was then warned that he was due for his solo, and I sat by the console of the fine Wurlitzer organ while he performed wonders in technique and stop registration with the simple ease of a genius. "Moon Songs" was the title and beautiful slides were shown on a moving coloured scenic background. The excerpts were cleverly arranged, but it was the combination of an exceptional organist and his brilliant instrument that made the musical appeal irresistible, and no one in the theatre could have enjoyed the interlude more than myself.

"A Musical League of Nations"

Slide music details with musical titles and composers quoted:—

(1) Quentin Maclean presents an original medley, entitled "A Musical League of Nations."

(2) This is a series of examples showing how music is really and truly "The International Language." It knows no bounds of country, its message is understood by all and it is therefore one of the most potent influences for the peace of the world.

(3) As far back as 300 years ago we find the greatest German composer "Bach" writing an "English Suite."

(4) Our greatest English composer, "Elgar," returns the compliment with a "Bavarian Dance."

(5) A "Turkish Patrol" March by the Austrian composer "Mozart."

(6) A typical Swiss mountain melody, but it was written by an Italian—"Rossini."—(Pastorale movement from "William Tell" Overture).

(7) Another Italian composer, "Monti," is best known by his "Hungarian Czardas" (No. 1).

(8) An Englishman, "Ketelbey," specialises in Oriental music. ("A Chinese Temple Garden.")

(9) "Moskowski" is a Pole of Jewish extraction and yet is famous for his "Spanish Dances."

(10) The beauty of the Scottish folk songs has inspired many foreign composers. Here is a charming little "Scottish Lullaby" by the Frenchman, "Saint Saens."

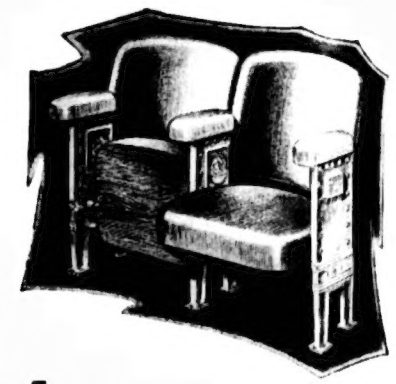
(11) One of "Mendelssohn's" best known works is his "Scottish Symphony," from which this fragment is taken.

(12) Did I hear someone say, "What about Russia?" The little "Russian Air" I am now playing is by a Frenchwoman, "Chaminade."

(13) Russia's most famous composer, "Tschaikowsky," gave us this "Italian Caprice," which makes a fitting conclusion to this interlude. As this piece is too much for the organ alone, I will call on the assistance of my good friends "The Orchestra." (Note) Record can be substituted for this excerpt.

A. W. O.

Such

chairs as

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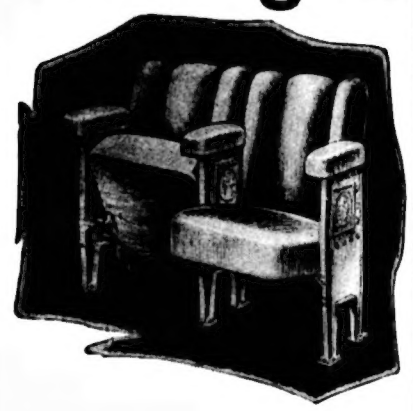
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SOUTHSEA GUILD EFFORT

(*Continued from page 29*)

of the Portsmouth Fire Brigade, who addressed the lads in a humorous manner and advised them to be British to their boss and to themselves and join the Guild, and to give Mr. Croucher all the support he thoroughly deserved.

As the Guild was solely a technical society to give information to its members, he was only too pleased to be connected with it and would give any practical assistance he could. His job, he said, was to look after the safety of the public, and by the Guild giving information, was making the projectionists more efficient and therefore the public were assured of safety.

Supt. Gould promised to attend further meetings and give lectures. A vote of thanks was cordially passed to Supt. Gould for his visit and the great interest he had taken in the Guild.

SERVICING SOUND

Projectionists rich enough to have 11s. 6d. left over after paying their weekly expenses may be glad to send it off to the Technical Book Department, Odhams Press, Ltd., 85, Long Acre, W.C.2, for a copy of "Servicing Sound Motion Picture Equipment," by James R. Cameron.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed., Jun	28	The Sphinx; Savage Gold	——	Pathe	Phœnix	2.45
"	28	Taming the Jungle	——	Equity-British	Rialto	10.45
Thur., "	29	Britannia of Billingsgate	Violet Loraine	Gaumont-Ideal	Prince Edward	8.45
Mon., Jul	3	Ye Olde Songs; A Pair of Socks; Bullero; The Acid Test; Radio Girl; Hot Hoofs.	——	Gaumont-Ideal	Own Theatre	11
"	4	Sunset Pass	Randolph Scott	Paramount	Carlton	10.30
Tues., "	5	Bitter Sweet	——	U.A.	Carlton	11.30
Wed., "						

BIRMINGHAM

Thur., Jun	29	The Warrior's Husband	Elissa Landi	Fox	West End	10.30
Fri., "	30	The Eagle and the Hawk	Fredric March	Paramount	Futurist	10.45
"	30	Accidents Wanted	Lee Tracy	M-G-M	Scala	10.30
Tues., Ju	4	When Ladies Meet	Robert Montgomery	M-G-M	Scala	10.30
"	4	Summer Lightning	Ralph Lynn	U.A.	Forum	10.30
"	4	The Rebel	——	Universal	West End	10.30
"	5	Adorable	Janet Gaynor	Fox	West End	10.30
Wed., "	5	Britannia of Billingsgate	Violet Loraine	Gaumont-Ideal	West End	10.30
"	6	The Circus Queen Murder	——	U.A.	Forum	10.30
Thur., "	6	Forgotten	——	Universal	Scala	10.30

BELFAST.

Fri., June	30	Fargo Express; The Eleventh Commandment.	——	Gaumont-Ideal	Classic	10.45
Tues., Jul	4	Mystery at Monte Carlo	June Collyer	Gaumont-Ideal	Classic	10.45

BRISTOL

Sun., Jul	2	The Rebel	——	Universal	King's	6

CARDIFF

Fri., June	30	The Secret of Wu Sin	——	Universal	New Imperial	11
"	30	The Love Wager	——	Paramount	Capitol	11
"	30	Lily Turner	Ruth Chatterton	First National	Park Hall	11
"	30	Black Beauty	——	Pathe	Queen's	11
"	30	The Secrets of Wu Sin	——	Universal	New Imperial	11
"	30	The Rebel	——	Universal	New Imperial	3
Mon., Jul	3	The Warrior's Husband; The Stick-pin.	——	Fox	Imperial	11
Tues., "	4	King of the Jungle	Buster Crabbe	Paramount	Capitol	11
"	4	The Circus Queen Murder	——	U.A.	New	11
Wed., "	5	Accidents Wanted	Lee Tracy	M-G-M	Park Hall	11
"	5	Summer Lightning	Ralph Lynn	U.A.	Capitol	11

GLASGOW

Fri., June	30	Supernatural	——	Paramount	Playhouse	11
"	30	The Only Girl	Lilian Harvey	W. & F.	Picture House	11
"	30	Picture Snatcher	James Cagney	Warner	Regal	11
"	30	Rasputin—The Mad Monk	John, Lionel and Ethel Barrymore.	M-G-M	La Scala	10.45
Tues., July	4	Pilgrimage	——	Fox	Picture House	10.45
"	4	Peg O' My Heart	Marion Davies	M-G-M	La Scala	10.45
"	4	The King Murder; The Fighting President.	——	Universal	Green's Playhouse	11
Wed., "	5	Accidents Wanted	Lee Tracy	M-G-M	La Scala	11
"	5	The Love Wager	Pat Patterson	Paramount	Playhouse	11
"	5	Taming the Jungle	——	Equity-British	Cranston's P.H.	11
Thur., "	6	High Finance	Gibb McLaughlin	First National	Green's Playhouse	11
"	6	Summer Lightning	Ralph Lynn	U.A.	La Scala	10.45

LEEDS

Fri., June	30	Shriek of a Night	Ginger Rogers	Gaumont-Ideal	Majestic	11
"	30	Adorable	Janet Gaynor	Fox	Scala	10.45
"	30	The Eagle and the Hawk	Fredric March	Paramount	Paramount	10.45
"	30	The Working Man	George Arliss	Warner	Rialto	11
Tues., July	4	Maid Happy	——	W.P.	Scala	11
"	4	Facing the Music	Stanley Lupino	Wardour	Rialto	11
"	4	Supernatural	Carole Lombard	Paramount	Paramount	10.45
"	4	Taming the Jungle	——	Equity-British	Tower P.H.	11
Wed., "	5	Gold Diggers of 1933	——	First National	Railto	11
"	5	Shorts	——	Paramount	Paramount	10.45
"	5	Soldiers of the Storm	——	U.A.	Scala	10.45
Thur., "	6	Rasputin—The Mad Monk	John, Lionel and Ethel Barrymore.	M-G-M	Railto	10.45
"	6	Summer Lightning	Ralph Lynn	U.A.	Scala	10.45

LIVERPOOL

Fri., June	30	Shorts	——	Paramount	Futurist	10.45
"	30	Silk Express	Neil Hamilton	First National	Forum	10.45
"	30	Gabriel Over the White House	Walter Huston	M-G-M	Scala	11
Tues., July	4	Shriek in the Night	Ginger Rogers	Gaumont-Ideal	Trocadero	11
"	4	The Eagle and the Hawk	Fredric March	Paramount	Scala	10.45
"	4	Summer Lightning	Ralph Lynn	U.A.	Futurist	10.45
Wed., "	5	The Rebel	——	Universal	Trocadero	10.45
Thur., "	6	My Lucky Star	Oscar Asche	W. & F.	Trocadero	11
"	6	The Circus Queen Murder	——	U.A.	Futurist	10.45

MANCHESTER

Fri., Jun	30	Strange People; King of the Arena	——	Universal	Deansgate P.H.	10.45
"	30	Shorts	——	Paramount	Paramount	10.45
"	30	Black Beauty	——	Pathe	Theatre Royal	10.45
"	30	The Only Girl	Lilian Harvey	W. & F.	Piccadilly	10.45
"	30	Rasputin—The Mad Monk	John, Lionel and Ethel Barrymore.	M-G-M	Market Street P.H.	10.45
Tues., Ju	4	Adorable	Janet Gaynor	Fox	Piccadilly	11
"	4	High Finance	Gibb McLaughlin	First National	Deansgate P.H.	10.45
"	4	Supernatural	Carole Lombard	Paramount	Paramount	10.45
"	5	When Ladies Meet	Robert Montgomery	M-G-M	Market Street P.H.	10.45
Thur., "	5	Britannia of Billingsgate	Violet Loraine	Gaumont-Ideal	Piccadilly	11
"	6	Gold Diggers of 1933	——	First National	Deansgate P.H.	10.45
"	6	Shriek in the Night	Ginger Rogers	Gaumont-Ideal	Piccadilly	11

NEWCASTLE

Fri., Jun	30	High Finance	Gibb McLaughlin	First National	Stoll P.T.	10.30
"	30	Supernatural	Carole Lombard	Paramount	Paramount	10.30
"	30	Peg O' My Heart	Marion Davies	M-G-M	Olympic	11
"	30	Britannia of Billingsgate	Violet Loraine	Gaumont-Ideal	Queen's Hall	10.45
Mon., Ju	3	Strange People; King of the Arena	——	Universal	Deansgate P.H.	10.45
Tues., "	4	Gold Diggers of 1933	——	First National	Stoll P.T.	10.30
"	4	Rasputin—The Mad Monk	John, Lionel and Ethel Barrymore.	M-G-M	Olympic	11
"	4	The Eagle and the Hawk	Fredric March	Paramount	Paramount	10.30
Wed., "	4	The Secrets of Wu Sin	——	Universal	Stoll P.T.	10.15
"	5	The King Murder; The Fighting President.	——	Universal	Stoll P.T.	10
"	5	Pilgrimage	——	Fox	Queen's	10.30
"	5	Soldiers of the Storm	——	U.A.	Grainger	10.30
"	5	The King Murder; The Fighting President.	——	Universal	Stoll P.T.	10.15
Thur., "	6	The Circus Queen Murder	——	U.A.	Stoll's	10.30

NOTTINGHAM

Fri., Ju	30	The Love Wager	Pat Patterson	Paramount	Elite	10.45
Tues., July	30	Accidents Wanted	Lee Tracy	M-G-M	Scala	11
"	4	Rasputin—The Mad Monk	John, Lionel and Ethel Barrymore.	M-G-M	Scala	11
Wed., "	4	Shorts	——	Paramount	Elite	11
"	5	Peg O' My Heart	Marion Davies	M-G-M	Scala	10.45
"	5	The Rebel	——	Universal	Hippodrome	10.30

SHEFFIELD

Fri., Jun	30	King of the Jungle	Buster Crabbe	Paramount	Cinema House	10.45
"	30	My Lucky Star	Oscar Asche	W. & F.	Regent	11
"	30	Pilgrimage	——	Fox	Union Street P.H.	11
Tues., July	30	Peg O' My Heart	——	M-G-M	Central P.H.	11
"	4	Shriek in the Night	Marion Davies	Gaumont-Ideal	Union Street P.H.	11
"	4	Gold Diggers of 1933	Ginger Rogers	First National	Central P.H.	10.45
"	4	The Love Wager	——	Paramount	Cinema House	10.45
"	5	The Warrior's Husband	——	Fox	Union Street P.H.	11
Thur., "	5	The Working Man	Elissa Landi	Warner	Central P.H.	11
"	6	High Finance	George Arliss	First National	Union Street P.H.	10.45
"	6	Rasputin—The Mad Monk	Gibb McLaughlin	M-G-M	Central P.H.	11
			John, Lionel and Ethel Barrymore.			

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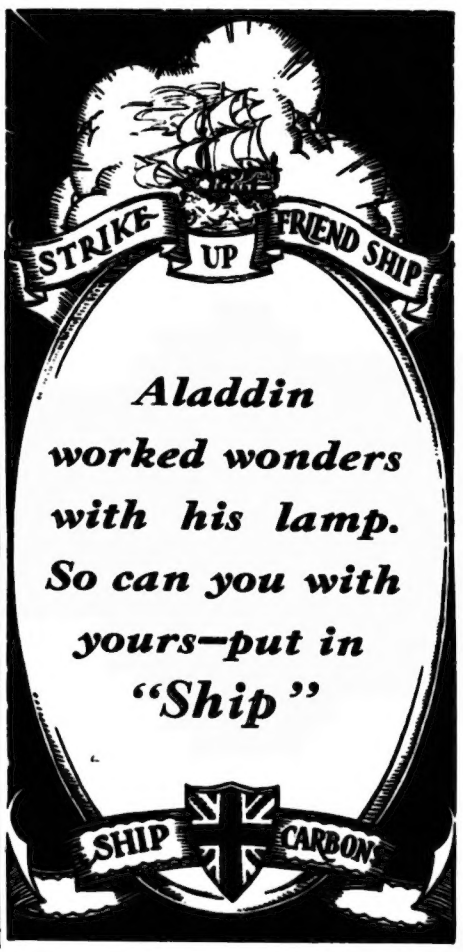

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